

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIV—NO. 24

NEW YORK, THURSDAY, JUNE 16, 1927

WHOLE NO. 2462



Ward-Stephens

REENGAGED AS CONDUCTOR OF THE HARRISBURG GREATER
MAY FESTIVAL

"A CONDUCTOR OF GREAT VIRILITY AND STRONG PERSONALITY; A MUSICIAN AND
TEACHER OF RENOWNED REPUTATION." HE HAS RECENTLY BEEN SUCCESSFUL
IN INTERESTING THE BUSINESS MEN OF HARRISBURG IN ESTABLISHING A LARGE
MUSIC FOUNDATION FOR THE CITY.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York
Telephone: 2634 Circle

J. H. DUVAL

VOICE SPECIALIST
Italian and French Opera
In Europe 1926-27: Hotel Marino, Milan
American Representative: GERTRUDE CLARKE
200 West 90th St., N. Y. Schuyler 4026

M. F. BURT SCHOOL

Sight-Singing, Ear Training, Musical Stenography, Normal Course in Public and Private School Music, Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place

ROSS DAVID

VOCAL STUDIOS
59 West 56th Street
Phone: Circle 2297

NORA LEE SMITH

SOPRANO—TEACHER OF VOICE
205 West 57th Street, New York City
Studio 10 C. A. Telephone 6057 Circle

MICHEL SCIAPIRO

INSTRUCTION Solo Violinist
Sole Associate Teacher of
OTAKAR SEVCIK
155 West 73d Street, New York City
Telephone 9002 Trafalgar

CARL M. ROEDER

TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
609-608 Carnegie Hall, New York
Uptown Studio: 425 West 160th St., New York

**MARION TALLEY, Taught By
SALVATORE AVITABILE,**

VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York. Tel. Pennsylvania 2634

PURDON ROBINSON

THE VOICE
Co-worker with Dr. H. Halbrook Curtis for many years
Teacher of RICCARDO MARTIN, LUCA BOTTA, BIANCA SBOYA, REED MILLER, CECILIA LOFTUS and many others. Author of "Song Secrets," "The Importance of Vocal Diagnosis."
James Hunker said: "Mr. Robinson's words are golden."
245 West 75th St., New York. Trafalgar 3651

ALICE LAWRENCE WARD

TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, New York, telephone: Pennsylvania 2634. 327 Elwood Avenue, Newark, N. J., telephone: Humboldt 1459.

**WILDERMANN INSTITUTE of
MUSIC AND ALLIED ARTS**

(Mary Wildermann, Leschetizky)
Complete musical education, special teachers' course; faculty of eminent European artists; diplomas, certificates.
Steinway Hall, N. Y., and St. George, S. I.

CHARLES LEE TRACY

PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL

TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY

TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Adirondack 4344

MRS. JOHN DENNIS MEHAN

Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
Season 1926-27 began Tuesday, Sept. 7th
All appointments by telephone, 1472 Circle

WALTER L. BOGERT

Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

GUIDO H. CASELOTTI

VOICE TEACHER AND OPERA COACH
(Twenty years of successful teaching in New York)
233 So. Broadway, Los Angeles, California

MME. MINNA KAUFMANN

Instruction: Lehmann Method
(Formerly of New York)
4735 Maripoe Ave., Pittsburgh, Pa.
J. Cartall, Secy.

HENRIETTE MICHELSON

PIANIST AND TEACHER
EXPONENT AND PUPIL OF MATTHAY
Address: 149 East 61st Street, New York
Regent 2357

BENNO KANTROWITZ

ACCOMPANIST and COACH
Teacher of Piano and Theory
1425 Broadway
STUDIOS 270 Ft. Washington Ave.
New York
Phones: Pennsylvania 2634 — Wadsworth 3303

WARD-STEPHENS

LILLI LEHMANN's ideas of Vocal Technic
Studio: 680 Madison Ave., New York
Tuesday, Wednesday, Thursday afternoons

ERNEST CARTER

COMPOSER-CONDUCTOR
115 East 69th Street — — — New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER

CONCERT PIANIST AND TEACHER
Steinway Hall, 109 West 57th Street
New York, N. Y. Phone Circle 8178

PHILIPP MITTELL

VIOLINIST
TEACHER OF MANY WELL KNOWN ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

PAUL EISLER

Assistant Conductor, Metropolitan Opera Company
VOICE TRAINING, COACHING, REPERTOIRE
Studio 71, Metropolitan Opera House Bldg.,
1425 Broadway, N. Y.

ELIZABETH K. PATTERSON

SCHOOL OF SINGING
Studio: 336 West 89th Street
Phone: 10167 Schuyler

WILBUR A. LUYSTER

Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction
Carnegie Hall, also 53 East 34th St.
Residence Phone: 2838W, Rockville Center.

ALICE GARRIGUE MOTT

ART OF SINGING
172 West 79th Street, New York
Telephone 7122 Trafalgar

ESPERANZA GARRIGUE

ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

THE BOICE STUDIO

Susan S. Boice, Soprano-Teacher of Singing
Studio: Chickering Hall, 7C
Telephone: Plaza 2690
Home Telephone: Plaza 7938
Auditions by appointment.

FRANCIS ROGERS

CONCERT BARITONE AND TEACHER
OF SINGING
Member American Academy of Teachers of Singing
144 East 62d Street, New York City

MR. FRANCIS STUART

TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios New York City

HARRIET VAN EMDEN

SOPRANO
Teaching at Curtis Institute, Philadelphia,
two days weekly.
Available New York studio two days weekly.
322 W. 72d St., New York Tel. Endicott 8178

MME. EMMA RODERICK

TEACHER OF SINGING
317 West 83rd Street New York, N. Y.
Telephone Endicott 9685

WILLIAM THORNER

VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

CHRISTIAAN KRIENS

COMPOSER, CONDUCTOR, VIOLINIST,
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A
few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

ALBERT VON DOENHOFF

PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

FREDERICK RIESBERG, A.A.G.O.

PIANO INSTRUCTION
Studied under Reinecke—Classics; Scharwenka—style; Liszt—Technic. New York School of Music and Arts, 26 West 86th Street. Telephone Schuyler 4140. Courses arranged to suit individual requirements.
Personal address, 408 West 150th Street
Telephone: Edgcombe 6250

CARL FIQUÉ

PIANO
KATHERINE NOACK-FIQUE
DRAMATIC SOPRANO
FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

EDOARDO PETRI

Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and educators
Studio: 1425 Broadway New York
Phone 2628 Pennsylvania

HANNA BROCKS

LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 3312 Susquehanna

LILLIAN SHERWOOD NEWKIRK

ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

EDWARD K. MACRUM

VOICE TEACHER AND COACH
Director of Music, Tompkins Avenue Congregational Church, Brooklyn, N. Y.
35 East Ninth St., New York
Apollo Studios, Brooklyn
Home telephone Lafayette 6433

JESSIE FENNER HILL

TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phones: Pennsylvania 2634 and 2688

DUDLEY BUCK

TEACHER OF SINGING
471 West End Avenue : : : New York
Phone: Endicott 7449

MRS. ROBINSON DUFF

VOICE
235 East 62nd Street, New York
Telephone Rhinelander 7900

DR. DANIEL SULLIVAN

Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

JOHN BLAND

TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
157 East 37th Street : : : New York
Telephone: Caledonia 0919

DANIEL VISANSKA, Violinist

Nine years of successful teaching and
Concertizing in Berlin
Address: 155 West 122nd Street, New York
Phone: 10377 Cathedral
In Summit, N. J., Mondays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RENÉ

235 West 71st Street, New York
Telephone: Endicott 8345

BRUNO HUHN

205 W. 57th St., New York
Voice lessons, Coaching in English, French,
German repertory, Oratorio

H. COLLIER GROUNDS

Organist-Director at Church of Our Lady of Esperanza, N. Y.
From London, England.
Experienced Teacher and Concert Pianist:
Accompanist: Organist: Coach: Harmony.
Appointments by letter for lessons in both New York and Brooklyn
Address: 32 St. Paul's Place, Brooklyn
Phone: Buckminster 1458
Competent pupils assisted to engagements



ROSE TOMARS
VOICE SPECIALIST
corrects and rebuilds
voices under
GUARANTEE
STUDIOS
106 Central Park West
New York Telephone: Endicott 5654



MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38. New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania



SHAFFNER SOPRANO
Concert—Oratorio
Opera
42 W. 58 St., N. Y.
Tel. Plaza 3569.

JOHN FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Address: 4268-7th St., Elmhurst N. Y. Phone: Havemeyer 2386-J

Frederick Southwick
TEACHER OF VOICE—CONCERT BARITONE
Studio: 609 Carnegie Hall, New York

COENRAAD V. BOS
ACCOMPANIST—COACHING
In New York City November 1st, 1927, until March 1st, 1928. Apply at permanent address: Ruedenholmer Platz 10, Berlin, Germany.



VAUGHN VOICE
808 S. Broadway
Los Angeles, Cal.

EARLE LAROS
PIANIST—CONDUCTOR
Manager: Sherman K. Smith
1540 Broadway, New York, N. Y.

Meyer Posner
CONDUCTOR—COMPOSER
Teacher of Harmony, Counterpoint, etc.,
Address: 1976 Lexington Ave., New York
Telephone: 0391 Harlem



ROBERT BRAUN
Director
Faculty of Fifty,
POTTSVILLE, PA.



ALBERTO BIMBONI
Teacher of Singing
2025 Broadway, New York
Telephone 6074 Endicott



WARFORD TEACHER OF SINGING



SEKTBERG ACCOMPANIST AND COACH
4 West 40th St., New York City



SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle



HARRISON M. WILD
Address care of
Apollo Musical Club, 243 So. Wabash Ave.
Chicago, Ill.



BLANCHE ARRAL
Soprano—Paris and
Brussels Opera Houses,
also Concert Halls of
America, Europe and
Australasia.

Personal Address: Grantwood, N. J. Tel. 0270 Cliffside

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

ELLIOT GRIFFIS
TEACHER OF PIANO AND THEORY
36 West 75th Street, New York City
Trafalgar 6497

HELEN THOMAS
SOPRANO
Russian Symphony Orchestra, Vessels Band, Paradise Club, etc.
67 Riverside Drive, N. Y. City Tel. 4300 Susquehanna

DEMMS SOPRANO
CONCERT-ORATORIO-RECITAL
527 West 110th St., N. Y. Tel. 4947 Cathedral

FRANCIS GREER GOODMAN
BARITONE—TEACHER OF SINGING
652 E. 18th St. Brooklyn, N. Y.
Tel. 0102 Ingersoll

"Spring Is Here" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY-LEWIS
CONCERT SONGS
65 Orange Road Montclair, New Jersey

ELLIS HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

John Prindle Scott
SONG WRITER
The Scottage
McDonough, Chen. Co., N. Y.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

S. WESLEY SEARS
St. James Church
22d and Walnut Sts., Philadelphia
ORGAN RECITALS INSTRUCTION

RUDOLPH REUTER
Pianist
IN AMERICA 1926-27
Haensel & Jones, Steinway Hall, 113 West 57 St., N. Y.
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

CAROLINE BEESON FRY
TEACHER AND SINGING
Studios:
810 Carnegie Hall, New York Circle 0321
2 Orchard Parkway, White Plains, N. Y.
Phone 3200 White Plains

MR. and MRS. HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 0363, New York

TOFI TRABILSEE
Vocal Studios
154 West 78th Street
New York
Tel.: 1965 Endicott

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Finger and vocal pedagogy." "Internationally recognized as a Voice Builder, Voice Repairer and Coach."
Special Course in Diction. Pupils prepared for Opera, Oratorio and Concert. Teacher of Lucille Lawrence and many other successful singers. Studios: Hotel Gibson, Cincinnati, Ohio.

HOMER MOWE Voice Training
30 West 72nd St., New York City. Tel. 2165 Endicott

BERGEY
Chicago Opera School
Lyon & Healy Bldg., Chicago

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 Fine Arts Building Chicago, Ill.

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

GEHRKEN Concert Organist
"Able technic and fine command."
Brooklyn Eagle.
"Rapidly gaining unique reputation." — N. Y. World.
Eastman School of Music, Rochester, N. Y.

KARL RECKZEH
PIANIST
KIMBALL HALL CHICAGO

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

ROSEMARY
Coloratura Soprano
Address care of Musical Courier,
Steinway Hall, 113 West 57th Street,
New York.

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. 312 Riverside, New York

DAVID ZALISH
PIANIST—TEACHER
181 East 92nd Street, Brooklyn, N. Y.

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

ALEXANDER KISSELBURGH
BARITONE
CONCERTS, ORATORIO, ORCHESTRAS
Representing Louis Gruenberg Singing Method.
Steinway Hall Circle 5231 New York City

Hardesty Johnson
Studio: 8A 29 W. 57th St., New York
Phone: 2508 Plaza

NORMAN CURTIS
PIANIST and TEACHER
29 East 27th Street, New York City Madison Square 4539

ANTONIO MELI
NATIONAL OPERA CLUB OF AMERICA, Inc.

America's greatest organization for
the furthering of interest in Opera

Apply to President for all information

LAZAR S. SAMOILOFF
Bel Canto Studios
309 West 85 St.,
New York City
Telephone 3475 Endicott

POLIA MELIDES - HERMIDES
Piano and Vocal Instruction
VIENNA SCHOOL
Studio: 344 Fort Washington Ave., N. Y. City
Telephone Wadsworth 9983-9-11 A. M.

MARTHA WILLIAMS ALL BRANCHES OF SINGING
Definite Instruction in Voice Placement
Available for Consultation with Other Teachers
In New York All Summer
148 W. 72nd St., N. Y. C. Tel. Trafalgar 4829

ROWLEY Studio
25 Fort Washington Ave.
Phone: Wash. Heights 9517

MINTZ
SOPRANO
Teacher of Singing
Residence Studio: 312 West 109th St., New York
Telephone: Academy 0573

LJUNGKVIST
TENOR
282 West End Avenue (Near 72d St.), New York Tel. 1547 Endicott

JOHN BARNES WELLS, Tenor
RECITALS—ORATORIO
319 West 95th Street, New York
Telephone: 8744 Riverside

ARCHIBALD SESSIONS Concert Accompanist—Coach
810 CARNegie HALL, NEW YORK CITY
Tuesday and Wednesday Circle 0321

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties
Address — 15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE Chicago

JEANNETTE DURNO
PIANIST
4140 Lake Park Ave. Chicago
Steinway Piano

BELLE FISCH SILVERMAN
Teacher of Singing
Studio: New York (Wednesdays)
Metropolitan Opera House Bldg. Phone: Penn. 2634
Newark, N. J., 38 Johnson Ave.
Phone: Waverly 4209

MARK OSTER
Baritone-Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT — COACHING
Teacher of Josephine Lucchese
Studio: 226 West 70th Street, New York
Susquehanna 1980

Cecilia GRAMER
SOPRANO
Concert — Opera — Recitals
Address 161 West 84th St., New York Telephone 6338 Schuyler

DANIEL
VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 0777.

LOWE
VOCAL TEACHER AND COACH
Theatrical Singers' Troubles Adjusted
Studio: Chickering Hall,
29 W. 57th St. (Studio 7A)
New York Plaza 2990

American Baritone
Care of MUSICAL COURIER
113 West 57th St., New York
Hardman Piano

Baroness Katharine E. Von Klenner
1730 Broadway, New York

A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation

Norwalk, Ohio

THE Original Welte-Built Welte Mignon

CONSOLE REPERFORMING PLAYER for
GRAND PIANOS and INTERIOR MECHANISMS
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 695 Fifth Avenue - - - New York City

Ask for
Century SHEET MUSIC
*You can't buy better—
why pay more?*

CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15c—(20c in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Thousands of successful teachers use and recommend CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

It's 15¢

CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City



VICTOR HARRIS THE BEAUFORT

TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

EUNICE HOWARD

PIANIST
Management: GUILD HALL, INC.
113 West 57th Street New York

DORWIN'S VIOLIN STUDIO

A School of Individual Instruction
528 1/2 Penn St. Reading, Pa.

ROCKEFELLER

PIANIST
Studio: 15 East 38th St., New York
Lexington 10125

BENDITZKY

629 Stratford Pl., and 900 Lynn and Healy Bldg., Chicago

PAUL MORENZO

Teacher of Singing
14 Budapeststrasse, BERLIN, W 50
Cable address, American Express Co., A B C code

DONCHIAN

Soprano Oratorios Concerts
323 W. 101st St. Tel. River. 3963

WALTER LEARY

BARITONE
TEACHER OF SINGING
Studio: 134 West 87th St., N. Y. C.
Tel. Schuyler 0480

MARION F. LEDOS

SOPRANO
American Concert Management, Inc.
Chickering Hall, 27-29 West 57th Street
New York City

WILLIAM REDDICK

TEACHER OF PIANO
HARMONY AND COMPOSITION
Residence: 319 West 96th St., N. Y. Phone: River 10021

HAMILTON MORRIS

CONDUCTOR Teacher
415 Lincoln Place Brooklyn, N. Y. Tel. 4935 Lafayette

Beatrice MacCue

CONTRALTO
At present touring Europe

STRASSNER

Conductor HECKSCHER FOUNDATION ORCHESTRA
"Would have stirred civic pride in many musical communities."—Times.
Studio: 522 Steinway Hall 189 W. 57th St., New York

GLEASON

Concert Organist
Eastman School of Music
ROCHESTER, N. Y.

STALLINGS

MEZZO-SOPRANO
1 East 36th St. New York City
Tel. Caledonia 9418

MILTON SUTTON

AMERICAN TENOR
OPERA, CONCERTS, ORATORIO, ORCHESTRAS
1381 Sterling Place, Brooklyn, N. Y. Stage 6216

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

The DUO-ART Reproducing Piano

Obtainable in
STEINWAY · STECK · WEBER
WHEELLOCK, STROUD and AEOLIAN
Grand and Upright Pianos

The
AEOLIAN COMPANY
Foremost Makers of Musical Instruments
in the World
AEOLIAN HALL
New York City



The Finest Piano Action in the World WESSELL, NICKEL & GROSS

Gives the Pianist the Touch that Creates
True Tone Color

Manufactured in New York, U. S. A.

Emerson

Known as "The Sweet-Toned Emerson"
since 1849

Emerson Piano Co., Div. United Piano Corporation, Norwalk, O.

GEORGE CASTELLE VIRGINIA

BARITONE PIANIST
Teacher of Singing Joint Recitals Teacher of Piano
PEABODY CONSERVATORY OF MUSIC
Private Studios, 1911 Eutaw Place, Baltimore, Md.

HAROLD
Young—Voice Teacher
FRANCES SEDDON
Soprano—Vocal Specialist
310 West 11st St., New York

V A N DUZEE

Phone 1940 Trafalgar

ELENORE ALTMAN

ON PIANO FACULTY INSTITUTE OF MUSICAL ART
Studio: 360 RIVERSIDE DRIVE NEW YORK



Anna E. Ziegler,

Author of Vocal Mastery Thru
Breath Energy. A Perpetual Cal-
endar, 100 Exercises. Course
Notes on Tone and Breath. Free
Lectures Friday Evenings, at
Studio 21, 1435 Broadway; cards
on application. Summer Session
at Woodstock, N. Y.

The Center for Modern Music

J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

The
REASON our ad appears
in this paper is
because for generations we have been
manufacturing pianos of wonderful
TONE QUALITY. It is a piano for the
artist, the singer and the professional.
TONE, and TONE that will endure
for a lifetime.

The RADLE for TONE

F. RADLE, Inc.
609-611 West 36th Street New York City

FOURTH NORDIC FESTIVAL TAKES PLACE IN STOCKHOLM

Four Nations Present One Opera, Orchestral and Chamber Concert Each

STOCKHOLM.—The fourth of the Nordic Music Festivals has just taken place in Stockholm, where they were inaugurated thirty years ago. Owing to political dissensions and the war the second festival was not given until 1919, twenty-two years after the first. It was given in Copenhagen, to be followed two years later, 1921, by the third in Helsingfors.

This year it fell once more to Stockholm to do the honors and from May 1-8 we heard four operatic performances, four orchestral and four chamber music concerts, organized by the four Scandinavian countries. It was a gay, crowded week, what with the unwonted musical activity and the lavish entertainments given for the composers, artists and other foreign visitors.

Each nation arranged its own programs and it was interesting to note the different principles on which they were constructed. The most enjoyable and least tiring were the Danish concerts. Louis Glass' Symphony Svastica and Carl Nielsen's fourth symphony, *Das Unauslöschliche*, both of which are well known, formed the climax of the orchestral concert which also included some vocal music by Adolf Riis-Magnussen and Emilius Bangert. It was conducted by the capable orchestral director of the Danish Royal Opera, Georg Høeberg.

Birgitt Engel, the popular Danish singer, gave charming interpretations of some delightful songs by the late Lange-Müller, and a novelty was introduced in the form of a new string quartet by Knudaager Riisager. The outstanding feature of this work is its lively, pulsing rhythm, which the Breuning-Bache Quartet made the most of, in a brilliant and beautifully finished performance.

THOSE HEAVY FINNS

The other nations took their responsibilities more heavily than the Danes. This was particularly true of the Finns, whose varied and over-long orchestral program consisted entirely of novelties. The most interesting of these was a symphony, in A major, by Leevi Nadetoja, the most important symphonic writer Finland has produced since Sibelius. It impresses with its seriousness and honesty, its finely woven counterpoint, and national color. Sibelius himself was represented by a cantata, *The Song of the Earth*, written for the opening of the Abo University. Several short mood pictures, by Selim Palmgren, originally written for piano, were given, as well as a new symphonic poem, *Pan*, by Aarre Nevikanto. This novelty, however, proved to be nothing but a thoroughly watered down version of Debussy's *Afternoon of a Faun*, with extremely unpleasant dissonances thrown in to make it "modern."

Three other composers who figured on the program and whose works are not without interest were Vaino Raitio, Erik Furuhjelm and Robert Kajanos, the last named also acting as conductor.

As for the Finnish Chamber music concert special mention must be made of several songs by Yrjö Kilpinen, a composer of considerable weight, and who caught the spirit of the Swedish poems on which they were based to perfection. They were excellently sung by the Finnish baritone, Oiva Soini. Other interesting songs were by Lauri Ikonen, a newcomer in the musical field, and Melartin, who is well known to an ever widening circle. A string quartet by Toivo Kuula recalled once more to our mind the composer's early death.

NORWEGIANS HONOR GRIEG

The Norwegians honored not only one of their musicians but their great dramatist as well by giving a performance of Ibsen's *Peer Gynt* with Grieg's incidental music. It is curious that with such a heritage Grieg, Sinding and Svendsen, present-day Norwegians should have so little new music of value. At any rate there is very little that we know. It is interesting, however, that the deepest impression of the entire orchestral music heard at this festival was made by Aif Hurum with his *Fandango*, a song with orchestra. Oriental in color, it has a spiritual expressiveness that is moving.

Another Norwegian composer worthy of note is Johan Halvorsen, who conducted his own first symphony, a virile, well constructed work with effective orchestration. A piano concerto by Eyvind Alnäs, symphonic works by Torolf Voss, Arvid Kleven, and Gerhard Schielderup and songs by Sverre Jordan and Trygve Tørrussen concluded the orchestral program. A new symphony by Sinding had been promised for the occasion, but was not finished. As soloists the Swedish opera singer, Gertrud Palsen-Wettergren, and the youthful Norwegian pianist, Ingebjörg Gresvik, scored notable successes.

NORWEGIAN SONGS

The best of the Norwegian chamber music heard here were songs in old Norwegian style, written by David Nourad-

Johansen and Moaritz Allfrotad. They were sung by Cally Mourad, a singer we have long appreciated. A piano quintet by Halvdan Cleve and a violin sonata by Ludwig Irgens-Jensen unfortunately had more negative than positive qualities.

At the Swedish concerts, which were given last as a benefit (Continued on page 17)

Rosing Announces Opera Season

The American Opera Company announces, through its director, Vladimir Rosing, a season of at least ten weeks' opera in New York next season. This is the company, as will be remembered, which came down from the Eastman School this spring and gave some performances at the Guild Theater under the musical direction of Mr. Goossens.



LISA ROMA,

formerly guest prima donna of the Berlin Staatsoper, who has been engaged by the Philadelphia Grand Opera Company to sing several leading roles next season. Her bookings for 1927-28 also include two New York recitals and appearances in Chicago, Boston, Washington, Philadelphia, Cleveland and other cities.

The performances made an excellent impression and Mr. Rosing remained here to formulate his plans for a more extended season for the coming year. The singers so far engaged are as follows: Ethel Codd, Cecile Sherman, Margaret Williamson, Helen Oelheim, Janet Mabon, Brownie Peebles, Charles Hedley, Clifford Newdall, Allan Burt, Mark Daniels, George Fleming Houston, Howard Laramy, and John Moncrieff. The conductors will be Eugene Goossens and Frank St. Leger. Mr. Rosing is the general director. The following operas will be among those to be given during the New York season: *The Marriage of Figaro* and *The Abduction from the Seraglio*, by Mozart; *Martha*, by Flotow; *Faust*, by Gounod; *Carmen*, by Bizet; *Pagliacci*, by Leoncavallo; *Cavalleria Rusticana*, by Mascagni; *Madame Butterfly*, by Puccini; and an American opera, *The Sunset Trail*, by Charles Wakefield Cadman. Several light operas are in the American Opera Company's repertory. Among them are *Pinafore* and *The Pirates of Penzance*, by Gilbert and Sullivan, and *Die Fledermaus* and *Southern Roses*, by Johann Strauss. The last named opera is a new version of *The Queen's Lace Handkerchief*.

The advisory council of the American Opera Company includes Charles Wakefield Cadman, John Alden Carpenter, George W. Chadwick, Walter Damrosch, Wallace Goodrich, Howard Hanson, Frederick Huber, John Powell, Harold Randolph, Francis Rogers, Kurt Schindler and Deems Taylor. Arthur Judson will be the manager of the American Opera Company.

OFFICIAL GERMAN BEETHOVEN FESTIVAL IS HELD IN BONN

Concerts Prove So Successful That They Have to Be Repeated

BONN.—The Beethoven festival which was held in Bonn during the last week of May was of unusual interest. As the composer's birthplace the picturesque little Rhenish city had a particular significance this centenary year, and the festival, chosen as the official German celebration, was under the immediate patronage of President Hindenburg.

Renowned exponents of music, art and literature were attracted from all over the world, while numerous political personages, such as Dr. Marx, the German chancellor, and Eduard Herriot, the French Minister of Education, were to be seen among the throng that gathered to do Beethoven honor.

As opening ceremonies services were held in the Protestant Church and in the Cathedral, at which latter the C major Mass was sung. These were preceded by an impressive demonstration on the Cathedral Square, in which twelve hundred singers and a wind orchestra, under the direction of the municipal music director, Heinrich Sauer, took part. Then followed speeches of welcome in the Beethoven Hall, where the Gürzenich Orchestra was conducted by Hermann Abendroth, Cologne's musical director, in the *Fidelio* and third Leonore overtures.

That evening the first concert proper was given; a performance of the *Missa Solemnis*, with Amalia Merz-Tunner, Maria Philippi, Karl Erb and Albert Fischer as the soloists, all four of whom were excellent. The municipal orchestra and chorus, heavily augmented, were under Max Anton's tense and energetic leadership, and the altogether admirable performance was greeted by the large audience with stormy applause.

ELLY NEY SCORES IN "EMPEROR" CONCERTO

On the second day Siegmund von Haussegger conducted the first and third symphonies. He is a genuine Beethoven conductor, free from all outward exhibitions of temperament. He recreates the works with an objectivity that is positively severe. The outstanding feature of the evening, however, was the playing of the E-flat major concerto by Elly Ney.

The climax of the festival was undoubtedly the third and last orchestral concert, which comprised the violin concerto and the ninth symphony. The concerto was ideally interpreted by the two brothers, Adolf and Fritz Busch, and the latter also gave the symphony an unusually fine performance. The soloists were the same as before with the exception of the soprano, who this time was the popular Viennese, Gertrud Foerstel. The enthusiasm after the concert knew no bounds and the applause, in true Rhenish fashion, lasted many minutes.

Thanks to carefully selected programs and first class soloists the two chamber music concerts compared favorably with the orchestral evenings. The popular Wendling Quartet from Stuttgart played two quartets, the E-minor (op. 59, No. 2) and the A-minor (op. 132) with its moving "Dankgesang." Between the two quartets the B-major trio (op. 11) for piano, clarinet and cello was likewise given a beautiful performance, in perfect style, by Elly Ney, Philipp Dreisbach, the famous German clarinetist, and the cellist of the quartet, Alfred Saal.

FESTIVE SPIRITS

The unusually strong and genuine spirit of festivity which distinguished this festival from the many similar celebrations which are taking place this year, also gave the last concert its special stamp. In accordance with an old tradition it took place on the morning of Ascension Day. It opened with the piano sonata, opus 111, which, played by Edwin Fischer in his usual, highly sensitive and sympathetic manner, made a very strong impression. Karl Erb also won a particularly fine success with his singing of the cycle, *An die ferne Geliebte*.

The delightful septet (E-flat major, op. 20) closed the concert. It was given a beautiful performance by the violinist, cellist and viola player of the Wendling Quartet (Wendling, Saal and Natterer, respectively), together with Fischer-Zeit (double bass), Dreisbach (clarinet), Nauber (hornist) and Hühnerfurst (bassoon). The septet, as well as all the foregoing performances, were so successful that, in order to satisfy those who were turned away disappointed, all the programs had to be repeated.

E. T.

MacDowell Festival at Willow Grove Park

The National Federation of Music Clubs, Mrs. Edgar Stillman Kelley, president, will sponsor a great MacDowell Festival at Willow Grove Park, Philadelphia, on Wednesday, June 29. The MacDowell Festival at Willow Grove will be the triumphant result of the Children's Crusade to preserve the log cabin studio and last resting place of Edward MacDowell and to maintain the MacDowell Colony at Peterborough. Delegates from every state will attend the festival at Willow Grove.

PARIS APPLAUDS OSKAR FRIED'S PERFORMANCE OF NINTH SYMPHONY

Koussevitzky and Ganz Have Big Success—Ganna Walska, Lucille Chalfant and Judith Litante Heard—de Falla Gives Concert

PARIS.—To discuss the value of Beethoven's Ninth Symphony at this late date would be a waste of time. Those who say that it is the composer's biggest work, and those who say that it is his greatest work, will continue to quarrel. In the meantime the old score survives. It was sufficient attraction to fill the Paris Grand Opera House with a most enthusiastic audience at the end of May, when Oskar Fried came from Berlin and conducted a French orchestra and chorus through the awkward mazes of the diversified work. There was prolonged applause at the end of each movement, which broke up the continuity of the performance, much to the dislike of certain purists who take their musical pleasures very seriously. Oskar Fried was called to the platform many times at the end. The vocal soloists were Nina Kochitz, Lina Falk, Messrs. Thill and Mousjoukine. The second part of the program consisted of Stravinsky's *Sacre du Printemps*.

A few evenings previously the same Grand Opera House had been packed to overflowing by the lovers of Mozart's music. Rinaldo Hahn conducted an excellent performance of the G minor symphony and the Requiem Mass. Mlle. Tagliaferro played exquisitely the solo part of the piano concerto in D major, and the vocal soloists were Mme. Ritter-Ciampi, Myszk-Gmeiner, Messrs. Jouatte and Mulder. I stayed to the bitter end in spite of the inordinate length of the program which terminated at twenty minutes past midnight. The Rosé Quartet of Vienna, with the help of an assisting artist, played all the nine quintettes of Mozart at three concerts in the Erard Hall, said to be the first time the complete series was played in Paris. The conditions in the small hall were perfect for this chamber music work and the concerts were evidently very much to the liking of the hearers. Some of this early Mozart music is too childish to stand much repetition, however, which is probably why it is not repeated.

During the same week the Straram concert provided music of another sort. Florent Schmitt's 47th Psalm and Debussy's *Martyre de Saint Sébastien*, in no possible way recall the Mozart festivals which have followed the Beethoven centenary concerts. But these composers have their followers. They filled the Gaveau Hall and gave the conductor and the soloists, Marie Bunlet and Ganna Walska, unstinted applause.

BRILLIANT VIRTUOSO

Leo Sirota gave a piano recital in the Pleyel Hall, and played nothing but Liszt, a feast of desserts and fizzy drinks without much meat. The performance, however, was brilliant and dashing. At his second recital in the same hall he added some Chopin, Schubert, and Johannes Strauss to his Liszt selections. He certainly made the most of the kind of music he played, which was almost entirely of the virtuosic nature.

The Spanish composer and pianist, Manuel de Falla, gave a concert of his compositions in the Pleyel Hall in the middle of May, which was well attended. He played his Concerto for harpsichord and small orchestra, as well as a fantasia, *Baetica*, for piano. My only objection to this music is that it is not Spanish enough to be recognizable as Spanish, as the music of Albeniz and Granados is. It seems to be in that uniform and international style which the composers of very country mostly write today. A group of popular Spanish songs, either composed or arranged by de Falla, was sung by Magdeleine Greslé with moderate success.

Lucille Chalfant, American colatura soprano, sang a number of songs of various schools, notwithstanding a very bad cold which injured several of her lower notes. No excuses need be made for her art, which captivated her hearers and made them insist on several extra numbers. The artist could hardly talk in the artists' room after the recital. How she sang at all is the wonder of all who heard her recital in the Salle des Agriculteurs, for her heavy cold was enough to daunt the most courageous singer. Nevertheless she sang the high F in the Magic Flute aria by Mozart with the greatest ease, and the Bell song from *Lakmé* was perfection itself.

Judith Litante, who has been studying French diction and repertory during the past year, gave a vocal recital in the Comœdia Hall last week with marked success. Her voice has warmth and great range, and her management of it is excellent. She was heartily applauded and obliged to add an unusual number of extra songs to the printed program, which, by the way, was too uniformly ultra modern and devoid of sentiment for my tastes. But I do not see how the singer could have been more successful.

UNUSUAL PROGRAMS

Yves Tinayre is a singer who chooses unusual programs. His last recital in the hall of the Majestic Hotel consisted of works by Binchois, du Fay, Paumann, Schultz, Hammerschmied, Albert—almost unknown composers—as well as of better known works by Bach, Schumann, Schubert, and Purcell, of whom an aria was sung "for the first time," according to the program. Tinayre is a serious artist who is making a path for himself outside of the beaten track.

Koussevitzky is giving his series of orchestral concerts in the Theatre des Champs Elysées this year instead of in the Opera. The theater is packed and the enthusiasm is generous. As usual, he gives his Paris audiences plenty of the latest new music—Milhaud, Prokofiev, Tansman, Tailleferre, Roussel. His friendly hearers appear to enjoy everything he plays, however. He is certainly a favorite in Paris.

Albert Spalding filled Gaveau Hall again as on all former occasions, when he gave his recital there a week ago. His technical finish and distinction of manner give much pleasure to his many admirers. He is always sure of a warm welcome in Paris.

The pianists are always with us. Edith Walton came over from London and played Beethoven's G major concerto with the Padeloup orchestra, and then gave a recital later in the Salle Gaveau. Her program of three sonatas was designed more for the critics and the serious musicians than for the general public. I found her Schumann G minor and her Beethoven Waldstein more true to accepted tradition than her Chopin in B minor. There is an emotional tragedy

in the Chopin work which many pianists fail to make the most of. Let me hasten to add that Edith Walton is an artist. All her playing was excellent.

Rudolph Ganz conducted an orchestral concert in the hall of the old Conservatoire to a very small audience—not through any fault of his own, however, for the concert was badly advertised, and Ganz is hardly known here as a conductor. His recitals in the Salle Erard, however, were well attended. He was rapturously applauded by his hearers for his Liszt interpretations, and was obliged to add to his already long program. Yves Nat was much disturbed by the state of his nerves when he began his recital in the Grand Opera House. He is a good pianist, undoubtedly, but surely a less roomy concert hall would suffice to hold the public which is anxious to hear him play. The rule today appears to be: When in Paris do as the Russians do. In other words, engage the Opera House for an ordinary concert. Yves Nat is not a Russian artist. He is a good pianist who always gives pleasure. But I have heard him under much more favorable conditions in a smaller hall.

ORLOFF AND SALZEDO

Orloff is a Russian pianist who gives his recitals, very many of them, in the Salle des Agriculteurs. He is well known here and highly esteemed, both for his solid musicianship and the great variety of his programs. He plays everything from Bach to Prokofiev, including the works of the two contrasted composers themselves. Two or three sonatas and a dozen or two of études give him no concern. Orloff omnia vincit.

Carlos Salzedo plays the harp to the rapturous satisfaction of many Parisians who like to hear the harp. The Salle Gaveau was crowded to its utmost capacity when he gave a recital there a few days ago. Herbert Spencer says in a short essay that the free tone of the harp is finer than the oppressed tone of the violin string, which cannot escape the control of the bow. Still, I can hardly believe that the harp enthusiasts who flock to the Salzedo recitals have taken their cue from Herbert Spencer. They evidently find a joy in the art of the modern Ezekiel who can clothe with flesh and blood the dry bones of a harpstring tone. All honor to him.

CLARENCE LUCAS.

A POLISH MUSIC FESTIVAL IN PRAGUE

No National Orchestral Music—Szymanowski the Foremost Composer

PRAGUE.—The Polish music festival held at Prague from May 3 to 8, was a step forward in the political rapprochement between Poland and Czechoslovakia. Conceived as a form of peaceful propaganda, the program was planned on broad, representative lines. It included an evening of symphonic music, a chamber and vocal music evening, a historical evening, and a ballet and dance matinee.

Looking back upon these performances, one cannot but be impressed by the amount of dependence on German and French art that is revealed in Polish music. Nearly all the musicians who took part in this festival are more or less closely identified with German development. For example Szymanowski, who is the leader of the modern school in Poland, was under the spell of Richard Strauss during the years that determined his artistic inclinations. Marek studied with Weigl in Vienna and Pfitzner in Germany; Rozycki was a pupil of Humperdinck in Berlin; Gregor Fitelberg was at one time conductor of the Vienna Court Opera, the violinist, Ilona Dubiska, attended the Academy in Berlin and Dr. Melanie Grafczinska, who merits special mention for her co-operation in organizing the festival, studied with Guido Adler, in Vienna.

One can therefore understand why, with such god-parents, there are elements in the works of these artists that are not national but that must rank as links in the chain of universal music. Although the orchestral concert included nothing that could be recognized by the foreigner as purely Polish characteristics, the same cannot be said of the chamber music and songs.

MUSICAL GARRULOUSNESS

These types of music are in a direct line of descent from Chopin, the father of Polish music. Moreover, they are imbued with the spirit of the race and country. This has its disadvantages as well as advantages, however, for while the music expresses all the nation's fantasy, yearning, love and enthusiasm, it also reveals their loquacity. Hence this music that begins so beautifully, finally exhausts itself and, like exploded fireworks, leaves nothing behind, but an astonished "Oh!" Thus Rozycki's piano quintet and Jan Kaminski's violin sonata; they begin by fascinating the listener and end by tiring him.

The most important of the Polish composers is Karol Szymanowski, director of the Warsaw Conservatory, and he was given pride of place at all the concerts. His third symphony, violin concerto—played with fascinating verve by Huberman—a string quartet and numerous songs, provided ample opportunity for a closer acquaintance with his work. His music is distinguishable from that of his compatriots by an extraordinary intensity of feeling and concentrated energy. There are moments in the symphony when his directness and power reach heights of elemental grandeur. The string quartet and songs, on the other hand, show him from a different side. They reveal a fantasy and sense of humor that are almost childlike in their naivete.

As for the performance, the composer himself could not have wished for better interpreters. Huberman played the concerto which, by the way, was heard here before on the occasion of the International Festival. This time it caused a veritable sensation. The songs were rendered by the composer's sister, Madame Szymanowska-Korin, a wonderful singer with an extraordinarily broad range of emotional expression, his quartet by the deservedly famous Bohemian String Quartet, the piano quintet by the Lhotsky-Sevcik Quartet and Madame Kurz-Stepan, while Professor Stepan accompanied the songs.

GERMAN-ITALIAN POLYPHONY

A lecture was given by Dr. Melanie Grafczinska, in the State Conservatory, on polyphony in Poland during the sixteenth and seventeenth centuries, a theme that embodies the lecturer's special field of activity. Practical illustrations proved that Gomolka, Leopolda, Pekiel and the rest, composed only as they had learned, seen and heard in Italy and Germany.

Rozycki's ballet, *Pan Twardowski*, which was given in the National Theater (it is shortly to be produced at the Vienna State Opera) and the dance matinee of the charming prima ballerina, Szmolcowna in the Weinberg Town Theater, offered liberal enjoyment to those interested in the terpsichorean art.

DR. E. RYCHNOVSKY.

Graduate Recitals at Braun School

Although the actual commencement exercises of the Braun School of Music, Pottsville, Pa., are always held in the fall at the Hippodrome, it is the custom for each graduate to give his own recital prior to that. The last two weeks in June are given over to these events. Those appearing are as follows: Piano, Ruth Grow of Shenandoah, Pa.; James Burns, Mahanoy City, Pa.; Lillian Murphy, Phoenix Park, Pa.; Ruth Kehler, Gordon, Pa.; violin, Robert Macdonald, Boston, Mass.; Samuel Gogotz, St. Clair, Pa.; voice, Elizabeth Meikrantz and Tom Doyle, Pottsville, Pa.; dramatic department, Hannah Morris, St. Clair, Pa. In addition to a miscellaneous program, including a sonata, each pianist plays a movement from a standard concerto. All of these recitals are being held in the Auditorium of the Braun School of Music.



MUSICIANS WHO WERE PROMINENT IN THE POLISH MUSIC FESTIVAL HELD IN PRAGUE. Seated, from left to right: Bronislaw Huberman, Stanislaw Szymanowski, Gregor Fitelberg, Ilona Dubiska, Ludomir Rozycki; (standing), Czeslaw Marek, Melanie Grafczinska, Karol Szymanowski.

VIENNA CONCERT SEASON NEARING ITS CLOSE

Renewed Activity in the Opera—Hellerau School Gives Milhaud Première—Elman Returns

VIENNA.—Little by little musical Vienna is preparing for her well-deserved summer rest. Fewer and farther between are the musical events which disturb the even tenure of her life. The Staatsoper alone is in feverish activity. Big events are in store there, the long announced Festival Weeks for instance, and Chaliapin's eagerly awaited debut—and a few smaller ones which have taken place.

It is the era of revivals more or less lovingly prepared. Adam's Postillion of Lonjumeau had a short-lived resurrection, and St. Saens' Samson and Dalilah, unheard here since the days of Mme. Charles Cahier. Rosette Anday, for whom the Staatsoper undertook this lost labor of love has, so far, neither the authoritative stage presence nor the consummate art of her great predecessor; but she has a big asset in her favor, namely the freshness of youth. Her opulent contralto revelled in the Mon coeur aria, but certain symptoms inspired the fear that this singer, too, will sooner or later fall victim to the "soprano epidemic" which in the past has wrought havoc with so many beautiful alto voices. Richard Schubert as Samson is but a shadow of his own past; it is painful to see so fine an artist go on the rocks, vocally, through bad tone production.

PHILHARMONIC SEASON ENDS

One of the last Philharmonic concerts of the season included several novelties. Kurt Weill's Quodlibet, as a witty piece of unproblematic music, and Wilhelm Kienzl's Septuaginta, as the work of a composer who enjoys a great personal popularity in his city, were pleasing if unexciting. The second piece, based on a theme from Kienzl's opera, Le Ranz des vaches (Chicago heard it in pre-war days), was a sort of birthday present from the seventy-year-old composer to the Philharmonic Orchestra. They and their public accepted the gift with pleasure, less for its merits than for the sentiment of the giver.

The Philharmonic, still under Weingartner, collaborated again in one of those now annual charity affairs announced as "Monster Concerts." They consist of an evening of popular symphonic music played jointly by two orchestras with a total of about two hundred men. Fifteen double basses, eight horns, six trombones and an adequate army of other instruments gave a none too subtle performance of Tchaikovsky's Pathétique. Monster Concert is perhaps a more correct title for these events than the promoters realized, but the benevolently inclined accepted the affair with good grace because of its charitable aims.

HELLERAU SCHOOL IN MILHAUD

The Hellerau School of Physical Culture at Castle Laxenburg, near Vienna, has once more entered the public arena with a scenic production. The sanguine hopes of those who anticipated a new incentive in the musical life of Vienna from the advent of this well-known school, have happily not been disappointed. For if the Hellerau organization had not mustered the courage, who else in Vienna would ever have risked staging the belated local premiere of Darius Milhaud's delightful one-act ballet, Le Boeuf sur le Toit, and especially with such a splendid and comic setting?

It was really no small matter for Vienna's ideas on ballet dancing are somewhat set. Happily the Konzerthaus where Valeria Kratina, Hellerau's ballet master, staged the clever little piece, is less dangerous ground for modernism than the Staatsoper, and the choreography (or pantomime) and Emmy Ferand's smart costume were witty enough to bridge the dangers of Milhaud's "radical" music. Economy precluded a full orchestra, but Rudolf Kolisch's diminutive setting for violin, piano and saxophone (with the arranger himself taking the violin part) made up in briskness what it lacked in volume. Most ingenious was the idea of seating this miniature orchestra on the stage, in full view of the audience, for the sake of the proper bar atmosphere. The whole production, in the style of a parodistic puppet show, was delightful. What a contrast to the Bach and Bartok dances that had gone before—and what versatility on the part of the dancers! The Hellerau people have good reason to be proud of their work and its appreciation by the Viennese public.

BARTOK "STIRS THEM"

Late, but not too late, has Béla Bartók found his way to Vienna. Much of his music had been heard here before and admired, though rarely understood except by the modernly inclined portion of the public. The press, or the larger part of it, had made him one of its bête noirs—a rank which the Hungarian master may be proud to share with the majority of the modern composers.

Happily he is not the type of artist to heed the cries of these modern Jeremiahs. No other musician whom I have met seems so far removed from the noise and bustle of the surrounding world. He goes his way in his quiet set manner—an almost touching figure among contemporary composers. If the press raved, Bartók's public responded in a surprising degree, to the art of this man who has divested Hungarian national music of the fanciful gypsy elements of the Lisztian Rhapsodies. Bartók has done for Hungarian peasant music what Janacek has achieved for the Czechs. Bartók's marvellously "genuine" Hungarian National Songs (i. e. a few samples of them) were sung with feeling and musicianship by Mme. Rose Fuchs-Fayer. On the whole, this Bartók evening was one of the few real events of the season.

CZECH MUSIC

If Bartók's art is firmly rooted in the soil of his country and nourished by the mental and spiritual resources of a great nation, the young Czech composers seem to have completely forsaken the fields from which their predecessors, Smetana and Dvorak, drew their creative inspirations. More and more has modern Czech music accustomed itself to a cosmopolitan idiom, so to say. This observation has been made frequently in recent years, but it was again driven home forcibly when the Novak Frank Quartet, of Prague, played an evening of contemporary Czech chamber music in the Vienna L. S. C. M. lately. There was the String Quartet No. 2 of Boleslav Martinu, for instance, who earned the nickname of a Stravinsky epigone with his football epic, Half Times, two years ago, and still holds it. There was Emil Axman's String Quartet No. 2, somewhat more Czechish in character, yet not really as "national" as we had come to expect from these Smetana offsprings.

K. B. Jirak's Divertimento for violin, viola and cello was by far the most matured and clarified of the three. The

music is more lyric, pensive and cultured, if less conspicuously spontaneous. The Novak Frank Quartet, by the way, is following the path of the famous old Bohemian String Quartet, for passionate delivery and visible temperament. Even our old and somewhat stolid cellist friend Maurits Frank, of Hindemith Quartet memory, seemed enthralled by the vigor of his three colleagues. This new organization is excellent and ought to make a career.

ELMAN AND SPALDING

One of the big events that, in passing, rippled the surface of the spring season was Mischa Elman's return to Vienna, after a lapse of nineteen years. A crowded house attended, eagerly awaiting the anticipated thrill, and revelled with Elman in his almost uncannily big and sonorous tone. Less heralded, but no less vociferously welcomed, was Albert Spalding, who, like Elman, is the possessor of a wonderful instrument and the gift to draw from it a tremendously voluminous tone. Spalding's virile conception of so unvirile a piece as the César Franck sonata at once revealed him as an artist of serious purpose, and his smaller tid-bits at the close of the program (de Falla, Fauré) unloosed a tornado of applause. Besides so distinguished a colleague, a younger violinistic product of America, Louis W. Krasner, held his place with honors. He gave the impression of a musician and technically well equipped player in Vieuxtemps' Fifth Concerto (played under somewhat adverse circumstances with a semi-professional orchestra) and with Gregori Krein's Poème, the latter in a concert of Jewish Music at the Konzerthaus.

SIROTA A MASTER

The ordeal of a whole Liszt evening was administered to his numerous admirers by Leo Sirota, the eminent Russian pianist; and if there be one master of the keyboard today to make such musical diet at all palatable, Sirota is certainly the man. He has the tenderness and repose for the Spozalizio, the broadness of conception and temperament for the Dante Sonata, and the technical brilliancy for the Don Juan Fantasy. This artist has gradually come to the fore in recent years and today he stands in the front row of contemporary pianists. The audience shouted its approval and left no doubt as to its critical verdict on this remarkable artist.

PAUL BECHERT.

HERMANN SCHERCHEN'S

TRIUMPH IN ROME

Artur Schnabel's Success—Stravinsky's Les Noces Monotonous—David Stanley Smith Welcomed—Another American Composer

ROME.—The most interesting and successful guest conductor that has come to Rome this season has been Hermann Scherchen. In a program comprising Beethoven's Great Fugue, op. 133, Mozart's D major Serenade, Bassani's F major Adagio for strings, oboe and organ, Scarlatti's sonata in five movements for flute, strings and piano, and Till Eulenspiegel, Scherchen's success increased steadily until, at the end the enthusiasm of the audience knew no bounds.

He won further honors at the subsequent Wednesday Popular Concert by breaking the custom of repeating the Sunday concert and conducting an entirely different program. Haydn's D major and Schubert's Unfinished symphonies, the Tannhäuser Bacchanale and Verdi's Nabucco overture aroused such clamorous applause that the overture had to be repeated.

A most distinguished pianist who visited us about the same time was Artur Schnabel. Under the excellent orchestral leadership of Mario Rossi, he gave masterly performances of three concertos, Mozart's A major, Bach's third Brandenburg (G major) and Schumann's A major, and scored a tremendous success. This success was increased at his two recitals which were devoted to Beethoven sonatas. The Hammerklavier (op. 106) and the last (op. 110) sonata were played with a superb virtuosity, immense force and deep penetration; but it was the earlier, lesser known works, such as the E major (op. 14, No. 1) that pleased his listeners best.

Another all-Beethoven program was given by the Gewandhaus Quartet who, while their interpretations were considered rather cold, were nevertheless much appreciated and heartily received.

REVIVED MADRIGALS

In a program of striking contrasts arranged by Alfredo Casella one of the most interesting works was the oral comedy, Amfiparnasso, written by Orazio Vecchi, and published in Venice in 1597. It is arranged in the form of madrigals for a mixed, a capella chorus, the music is fresh, charming, and full of piquant humor and was beautifully performed by the Varese Madrigalists who are already in high standing here.

Les Noces, by Stravinsky, has also had its first hearing in Rome, but only in concert form as yet. The vocal parts were sung by Rachele Maragliano-Mori, Ghita, Lenart, Marcell Govoni and George Lansky, while the four pianos were played by Mario Castelnuovo-Tedesco, Oscar Adler, Gino Mortari and Dante Alderighi. Casella conducted with energy and enthusiasm, but the public considered the work monotonous.

Magda Brard, who appeared as a child prodigy at the age of six, has come among us once more as a mature artist of twenty. She is as attractive now as then, possessing consid-



"ON WAGNER'S PATHS."

Ruzena Herlinger, Viennese concert soprano, in front of the Palazzo Vendramin Calergi, Wagner's death house, at Venice. Mme. Herlinger has had an extremely busy season in Austria, Germany and France.

erable charm, spontaneity, a strong instinctive sense of beauty and a clear, flowing technique.

DAVID STANLEY SMITH IN CONCERT

A particularly interesting recital was given by the violinist, Hildegard Donaldson and David Stanley Smith, the American composer-pianist. The latter's sonata, op. 51, beautifully played, was very well received, as were Tallahassee, by Cyril Scott, Bygone Memories, After Sundown and a Negro Air and Dance. The artists were enthusiastically recalled.

Another interesting concert was given under the auspices of the British Institute of Florence, dedicated to the propaganda of English music. The artists were the English violinist, Elsie Owen, and Maestro Felice Boghen, of Florence, pianist of renown who is attached to the Musical Institute of Florence. They played works by John Ireland (D minor sonata), Arnold Bax (second sonata) and J. B. McEwen (Sonata Fantasia, No. 5). Both the artists and works were enthusiastically applauded.

Space forbids more than a mention of some of the other musical occurrences. The Russian singer, Paolina Novikova, made a most successful appearance on her way to Berlin; Marco Peyrot and Rodolfo Caporali, cellist and pianist, respectively, were likewise warmly received; the Roman Madrigalists, organized and conducted by Domenico Alaleona gave a delightful concert of old Italian music.

Nor must a private concert of considerable interest be overlooked. It was given by the young American composer, August Eisert and Mme. Lucey de Rochefort, the soprano, at whose home the concert took place. Mme. Rochefort, with her clear, sympathetic voice and good diction, gave delightful interpretations of Eisert's songs which won immediate recognition. Both the artists were spontaneously and enthusiastically applauded.

D. P.

Midsummer Night's Dream at Forest Hills

A feature of the open-air performance of A Midsummer Night's Dream, which will be given at the West Side Tennis Stadium, Forest Hills, L. I., on Sunday night, June 19, for the benefit of The Actors' Fund, will be the familiar Mendelssohn musical setting for the play which will be interpreted by the Chamber Symphony Orchestra, under the direction of Max Jacobs. The arrangement of the Mendelssohn score will be the same as employed by Conductor Jacobs on numerous occasions for the al fresco performances of the play given by the Ben Greet Players.

Mr. Jacobs visited the Forest Hills Stadium last week and pronounced the acoustics of the enclosure as perfect. The full tonal qualities of the music will be heard with ease in all parts of the spacious amphitheater.

Richard Buhlig Teaching in Paris

Richard Buhlig, pianist, has decided to stay in Paris until September 17, when he expects to sail for America. Mr. Buhlig has a number of German and American pupils studying with him this summer, so it will not be one of complete rest, although Paris offers much opportunity for amusement, too. The pianist's address may be secured at the MUSICAL COURIER office in Paris.



Photo Fayer, Vienna

HELLERAU SCHOOL'S INGENIOUS PRODUCTION OF MILHAUD'S LE BOEUF SUR LE TOIT, AT VIENNA.

The clever costumes are by Emmy Ferand, choreography by Valeria Kratina.

James Devoe's Concert Series

The Philharmonic Concert Company, James E. Devoe, vice-president, manager, will present interesting courses in the following cities next season: Buffalo, Flint, Kalamazoo, Lansing, Grand Rapids, Detroit, and Toronto.

The Buffalo Philharmonic Concerts to be presented at the Consistory Auditorium, will open on October 7 with Rosa Ponselle, followed by the appearance of Josef Lhevinne, Jascha Heifetz, John McCormack and Feodor Chaliapin. The Flint Philharmonic Concerts at the Regent Theater, open on October 17 with Marion Talley, followed by The English Singers, Schumann-Heink in her last appearance in that city, and Walter Gieseking. The Kalamazoo Philharmonic Concerts, at the High School Auditorium, under



EDWARD HARRIS, LAWRENCE TIBBETT AND JAMES E. DEVOE

the joint auspices of the Philharmonic Concert Company and the Board of Education, will present Marion Talley, The English Singers, Walter Gieseking, Giovanni Martelli and Jascha Heifetz. Lansing will hear Miss Talley, too, on October 14, at Prudden Auditorium, under the auspices of the Matinee Musicale, Mildred Koonsman, local manager, with these later attractions, Emilio De Gogorza, Mario Chamlee, The English Singers and Jascha Heifetz.

Lawrence Tibbett, Walter Gieseking, Marion Talley, John McCormack and Jascha Heifetz will comprise the series at Grand Rapids, under the auspices of the Armory Extension Association. At Arcadia Auditorium in Detroit the course will present Marion Talley, Tito Schipa, Florence Austral and John Amadio in a joint recital, Feodor Chaliapin, John McCormack, and for the final one a choice of Ernestine Schumann-Heink, Jascha Heifetz and the Mendelssohn Choir.

The opening concert of the Toronto Philharmonic Concerts at Massey Musical Hall on October 19 will be given by Galli-Curci, followed by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor; a joint recital by Tito Schipa, Florence Austral and John Amadio; Jascha Heifetz and Ernestine Schumann-Heink.

Maia Bang Goes Abroad

Maia Bang, noted teacher of the violin and assistant to Leopold Auer, has left for an extended trip abroad. She will visit London, Berlin, Paris and Vienna, and of course her native land, Sweden. It will be recalled that Mme.

Bang is author of a violin method based upon Prof. Auer's method of teaching, a book which has been, ever since it was published, a best seller. Mme. Bang will return to her teaching duties in the fall.

La Forge-Berumen Concert in Darien

The annual La Forge-Berumen concert was given in Royle School, Darien, Conn., on May 27 before a capacity audience. Erin Ballard, pianist, opened the program with the Cracovienne Fantastique, and played with her usual brilliance. Manlio Ovidio, baritone, accompanied by Frank La Forge (who also was at the piano for several of the other singers) revealed in his selections a rich and powerful voice of wide range. Bernice Winne, contralto, artistically accompanied by Emile La Blanc Faber, proved that she has a voice of true contralto quality. Her presentation of Thy Warning is Good by Grieg was especially impressive. Arthur Kraft, well known tenor, gave a miscellaneous group. He was in splendid voice and more than upheld his excellent reputation. Nancy McCord, soprano, gave freely of a beautiful voice and personal charm in her singing of Depuis le jour from Charpentier's Louise. Katherine Philbrick played unusually fine accompaniments to this number. Flora Bell sang the Bell Song from Lakme and was enthusiastically received. Great flexibility and remarkable breath control were outstanding in her work. Gil Valeriano, popular Spanish tenor, gave much pleasure with his beautiful voice and fine interpretative ability. Emma Parenteau, a contralto of attainments, sang next with Myrtle Alcorn giving excellent support at the piano. Miss Parenteau possesses dramatic ability above the average and she used this ability to advantage in L'heure de pource by Holmes. Frances Alcorn revealed a dramatic voice which she used most intelligently. To conclude the program Mr. Kraft and Mr. Ovidio ably presented Solenne in quest' ora from La forza del destino by Verdi. Encores were the order of the evening.

Combs Conservatory Gives Geiger Degree

At the forty-second annual commencement exercises of the Combs Conservatory of Music, Philadelphia, on May 25, the degree of Doctor of Music was conferred upon William Geiger, Mus. Bac., director of the violin department of the Conservatory. Doctor Geiger is a native of this country. His early musical education was received from the foremost teachers of America, including four years with Schradieck. Shortly after Schradieck's appointment as director of the violin department of the Combs Conservatory, in 1897, Doctor Geiger, then well known as a violinist and successful teacher, was engaged as associate and continued as such until Schradieck's death on March 25, 1918, when he was unanimously elected director of the department.

Bellmann Wednesday Musical Teas

An innovation of interest in the Katherine Bellmann studios is the weekly tea held every Wednesday afternoon, between five-thirty and six-thirty. This is always a very pleasant affair where students meet students and incidentally hear each other. The brief programs sung are rather in the nature of a class lesson with an open forum of criticism and exchange of opinion. Some of those who sang at the May series of teas were Fritz Heim, Gertrude Penzner,



ELEANOR SAWYER, of the Chicago Civic Opera Co., now singing as guest artist at La Scala, Milan.

Wilma Miller, Nancy Trevelyan, Elliott Golde, Ella Vanson, Elizabeth Bloch and Mary Lubbock.

Vincent Hubbard on Exploiting Pupils

After the recent performance of Verdi's Requiem in Symphony Hall, Boston, sung by soloists and chorus consisting almost entirely of pupils of the Hubbard studios, Vincent V. Hubbard, noted voice teacher of Boston, was persuaded to give his ideas of exploiting pupils. "I am a great believer in efficacy of advertising," said Mr. Hubbard, "but to my mind, merely advertising does not go far enough. You must produce evident results to convince people. With this in mind, I decided the best way to do this was to bring into being an organization which could adequately produce choral concerts where pupils who were advanced enough and worthy enough should be the soloists, and young pupils could get



VINCENT HUBBARD

the benefits of training in a chorus under the direction of an able conductor.

"The first thing to do was to get this conductor, and the choice fell to Thompson Stone, an outstanding musician from every standpoint. About 90 per cent. of the chorus were recruited from present and former pupils of the Hubbard studios, every voice a trained voice, and a great majority worthy some day to be soloists with this organization. The soloists selected for this first venture had of necessity to be par excellence, for the solo parts of Verdi's masterpiece are most exacting. It is most gratifying to me the way they rose to the occasion, especially as two of the four had never before done anything in a big way, and to appear in Symphony Hall with an orchestra of seventy Symphony players is no easy task. Right here I want to say it is my belief that good training to a considerable degree will take the place of experience, for all four soloists came through with colors flying.

"The success of this, my first venture of the sort, has exceeded my expectations and from everybody I hear echoed the words of Warren Storey Smith, in the Boston Post, who said: 'If such a concert can be given once, why may it not be done again, with the same conductor? There is need in the musical life of this city for choral concerts of this calibre.'

George Liebling's Season

George Liebling has had a more than busy season as a pianist, composer, lecturer and guest teacher of master classes. He toured the east, west and northwest, playing at forty concerts. In New York alone he had four dates, beginning the season with a program at Aeolian Hall. His last appearance was at a special festival, arranged by the Quarter Collection, a great German union, on board of the S. S. Columbus of the German Nordde. Lloyd, in New York when his playing aroused great enthusiasm.

Some prominent singers as Nina Morgana, Anna Fitzu, Julia Claussen and Beniamino Gigli have sung Mr. Liebling's songs. His cello pieces were played at John McCormack's concert in Carnegie Hall by James Liebling with fine success. Among his most popular piano compositions may be mentioned Venetian Lace, Waltz in Thirds, Toccata in E minor, and Study in Double Notes after Chopin's Impromptu in A flat. They are in demand by concert pianists, teachers and amateurs.

"His singing of Grieg and Rubinstein songs was worth going a long way to hear."
—Richmond Times-Dispatch.

Frederick Gunster.
TENOR

Management: RICHARD COPLEY, 10 East 43rd St., New York City

FRANKLYN
CARNAHAN

Pianist
and
Educator

Master Class

for Technique and Repertoire

Beginning July 1st

7801 Euclid Avenue, Cleveland, Ohio



Anna DeCew's Graduation Recital

An excellent young pianist is Anna DeCew, pupil of Arthur Friedheim at the New York School of Music and Arts, Ralfe Leech Sterner, director. She demonstrated this at her graduation recital May 26 at the school, which



ANNA DE CEW

was filled to hear her play music by Beethoven, Chopin, Liszt and Schumann. There was good taste, beauty of tone and repose in the opening Andante Favori (Beethoven); singing tone and fluent technic in Gondoliera (Liszt), with poetry of expression in his second Love Dream, in E major, and a final burst of brilliancy in the tarantella. With Arthur Friedheim playing the second piano, she closed her recital with the first movement from Schumann's concerto, playing with elan and feeling. Earnest student, sincere and of unusual balance, the young Miss DeCew (she is but eighteen) certainly has a future, and should occupy a prominent position in her mid-western home, for she has a very good soprano voice, also playing the organ well. She now takes the Teachers' Course, as post-graduate, along

with many new pupils, one coming from the Panama Canal Zone.

The summer course at the Sterner institution has begun, marking the twenty-fifth year, and of the various courses there presented, the six weeks' summer term is very well patronized, the enrollment overflowing the school; additional dormitory accommodations have been provided however. Director Sterner announces that Prof. Riesberg of the faculty will give a special lecture on Technic and Interpretation. June 9, Robert Leibing, pianist, will give a piano recital, playing solos and (with his teacher) works for two pianos; four young singers will assist, they being Dorothy Heyden, Katherine Muldoon, Elizabeth Street and Katharine Taylor.

Recent school news announced graduating recitals April 29 and May 9 in The College of the Ozarks, Arkansas, where Blanche Kelley and Virginia Poyner, themselves graduates of the New York School of Music and Arts, are instructors in music.

Critical Opinion of Lillian Gustafson's Art

Lillian Gustafson returned from her recent appearances at the Halifax Festival with so many newspaper clippings commenting on her success that it would be impossible to reproduce all of them at the present time. However, the splendid impression she created may be summed up in the following salient statement from the Halifax Evening Mail: "We can confidently say that Miss Gustafson is one of the finest sopranos that Halifax audiences have had the pleasure of listening to." Following Miss Gustafson's appearance with the Truro Choral Society in Mendelssohn's St. Paul and other numbers, her success was registered as follows by the Truro Daily News: "Miss Gustafson was heard in the oratorio in some fine recitative work, especially in the description of Saul's recovery of sight; also in the ravishing solo, Jerusalem, thou that killest the prophets. Miss Gustafson delighted the audience with her charm of voice and manner. Mozart's Alleluia was the 'big' number in her group in the second part and it received a rendering worthy of it. What more can we say? O, No, John—a charming old English folksong—and a Norwegian folksong, Echo Song, found Miss Gustafson in an atmosphere which proved her Scandinavian descent." When Miss Gustafson appeared at the Keene, N. H., Festival in Cavalleria Rusticana, the Keene Evening Sentinel declared that "Miss Gustafson, in the role of Santuzza, immediately made a favorable impression upon her audience, and with her excellent soprano voice superbly sang the difficult part assigned her in this opera. It was plain to be seen that she is a singer of experience and poise and knows how to use her powers so that the music will be interpreted by the audience as a study of character as well as dramatic appeal." Miss Gustafson was equally well received when she appeared in solos on the following afternoon, May 13.

"Lillian Gustafson was given much appreciative applause," said the Harrisburg Telegraph on the day after the soprano's appearance with the Ward-Stephens Male Chorus of Pennsylvania. "Her voice is pure and flexible and she made an excellent impression."

Perfield Teaching Wins Recognition

Mabel Corey Watt, with studios for normal teaching in Brooklyn and also an exponent of the Effa Ellis Perfield method, found great satisfaction in the success of Janet Neale, eleven-year-old student. Miss Janet, who has been under the guidance of Helen Dorey, associated with Mrs. Watt, won the district and borough contest in piano playing on May 23. She played from memory, thus getting an extra award in the form of a star above the medal. Her



JANET NEALE

selections were the Mozart A major sonata and the Chopin Valse in D flat. The little girl thus was entitled to enter the Interborough contest for the gold medal the week of June 6. There were fifteen children on the program in this class ranging in age from ten to fourteen years, and as they all played very well Miss Janet had plenty of competition. When Mrs. Watt introduced herself to the judge she had the pleasure of hearing him say—"I know you; you use the Perfield method."

Sigurd Nilsen to Visit Seagle Colony

Sigurd Nilsen, basso, an Oscar Seagle pupil, is known both in the concert and operatic fields. He sings leading bass roles for the Philadelphia and Washington opera companies and is praised for his fine voice, artistry and impressive personality. Mr. Nilsen always is to be found at the Seagle Colony in the Adirondacks for at least part of each summer.

if —she has charm as well as voice,
—she be a musician as well as a singer,
—she can sing important works, and it need be
without a rehearsal — then, is she the kind of a
singer to linger in the hearts and minds of her au-
diences and command the appreciation and
respect of conductors.

DICIE HOWELL

SOPRANO

has in instant readiness, the following:

MISSA SOLEMNIS	BEETHOVEN
NINTH SYMPHONY	BEETHOVEN
B MINOR MASS	BACH
ST. MATTHEW PASSION	BACH
REQUIEM	BRAHMS
REQUIEM	VERDI
DAMNATION DE FAUST	BERLIOZ

also
ELIJAH — MESSIAH — CREATION — STABAT MATER
also

A VERY IMPRESSIVE CONCERT REPERTOIRE

Available singly, or in conjunction with Lotta Van Buren in a costume program of Tudor music accompanied by old key board instruments.

DIRECTION—CATHARINE A. BAMMAN, 50 WEST 46th ST., NEW YORK CITY



TOLEDO, OHIO

TOLEDO, OHIO.—Music lovers filled the Rivoli Theater to its capacity to greet Luella Melius in her first appearance before a Toledo audience. The occasion was the last concert of the season in the Rivoli City series under the direction of Grace E. Denton. The program included Care Selve, Handel; Charmante Oiseau, from La Perle du Bresil, David; Pastorella, Schubert; Des Kindes Gebet, Max Roger; aria, The Shadow Song, from Dinorah, Meyerbeer; Le Rossignol et La Rose, Saint-Saëns; Fiocca La Neve, Cimara; Waltz Song, from Merille, Gounod; Wings of Night, Wintter Watts; The Lamplighter, Manning; Me Company Along, Hageman, and the aria, La Capinera, arranged by Benedict. Flute accompaniment to two of the numbers was played by Russell Mason, who also played one solo. Accompaniments by Hubert Johnson at the piano were efficiently rendered. Sincere applause greeted an announcement made by Grace Denton to the effect that the series will be continued at the Rivoli next season.

The Toledo Piano Teachers' Association presented the brilliant pianist, Guiomar Novaes, in recital at Scott Auditorium. The Brazilian virtuoso had not been heard in Toledo previously and her coming evoked much interest. The appearance proved to be memorable, fine artistry being attested to by appreciative applause. In the program were Brahms' Variations and Fugue on a Theme by Handel, a Chopin group including a nocturne, mazurka and the Sonata in B flat minor, op. 35. En Auto by Poulenc, Strauss' Serenade and a lyric, The Little White Mule, by Ibert also were played.

Ernestine Schumann-Heink was given a fitting ovation at her farewell jubilee concert at the Coliseum. The program, arranged largely in response to requests, held such favorites as Danny Boy, Kerry Dance and Taps. The singing of The Erl King, Schubert, impressed hearers as it has never failed to do. Arias from Samson and Delilah and Mignon, were sung and La Forge's Before the Crucifix, Trees (the musical setting of Kilmer's poem), and By the Waters of Minnetonka, Lieurance. Florence Hardeman, violinist, was the assisting artist. Stewart Wille ably accompanied both soloists. The Schumann-Heink concert closed the Famous Artists series managed by Bradford Mills. Making allowance for season subscriptions, proceeds of the concert were turned toward augmentation of the fund being accumulated for aid of Disabled American Veterans.

Elizabeth Davies of Toledo and Ethel Hauser of Buffalo, N. Y., pupils of Guy Maier at Ann Arbor, Mich., made their first local appearance in a two-piano recital in Scott Auditorium. The occasion was a delightful one. The chosen program included solo numbers by each of the young pianists, Miss Hauser playing five Chopin preludes and his Etude, op. 25, No. 11. Miss Davies played The White Peacock, Griffes, and The Erl King, Schubert-Liszt. Ensemble numbers included Danse Macabre, Saint-Saëns; Scherzo from Midsummer Night's Dream, Mendelssohn; Valse, Arensky; Carnival of Animals, Saint-Saëns; Beautiful Blue Danube waltz, Strauss-Chasins; Six love waltzes, Brahms-Maier, and Etude in G flat, Chopin-Maier. The arrangement of the last number is by Mr. Maier and dedicated to Miss Hauser and Miss Davies. The recital was under the direction of Grace E. Denton.

The Adolph Bolm Ballet appeared in the Auditorium Theater, under the direction of Grace E. Denton. Appearing with Mr. Bolm were Ruth Page, premiere danseuse of the Metropolitan Opera Company; Vera Mirova, oriental dancer; Paul Du Pont and company. Leon Benditsky competently directed the small orchestra which furnished accompaniment for the dancers.


The Mozart Choir, under the direction of Prof. J. Charles Kunz, presented Rossini's Stabat Mater at the Coliseum. Soloists were Mrs. H. A. Houston, soprano; Clarence R. Ball, tenor; Norma Schelling Emmert, contralto, and Lawrence G. Neuhausel, baritone. David L. Stewart was concertmaster of the orchestra, and Celeste Socie the accompanist. In addition to the principal work, the choir sang two selections from the Beethoven Mass in C. The Mozart Choir, now in its sixth season, reflects for that period activity of the Toledo Council of Catholic Women, of which Mrs. George N. Fell is president.

The Eurydice Club's second concert of its thirty-sixth season was heard at the Coliseum. Harry Farbman, young American violinist, was presented as the soloist of the evening, and his appearance, the first in Toledo, proved a veritable triumph. Among his numbers were Mendelssohn's concerto in E minor; Nocturne in D major, Chopin-Wilhelmj; Guitarre, Moskowski-Sarasate; Ave Maria, Schubert-Wilhelmj; Serenade Espagnole, Chaminade-Kreisler; Hebrew Melody, Achron, and Russian Carnival, Wieniawski. Margaret Engler played excellent accompaniments for Mr. Farbman. Numbers by the club included Golden Slumbers, dedicated to it by Louis Victor

Saar, Flower Maidens' Chorus from Wagner's Parsifal; Entrance of the Gods in Walhalla, from the same composer's Rheingold; Oranges and Lemons and The Frog and the Crow, two Old English tunes arranged by Donovan; It Was a Lover an His Lass, Dunn, and Babylon, by Clokely. Harold Harder was accompanist for the club.

The Toledo Choral Society, under the direction of Mary Willing Megley, gave a brilliant performance of Samuel Coleridge Taylor's dramatic cantata, The Atonement, at the Coliseum. The chorus of more than three hundred voices was accompanied by members of the Cleveland Orchestra. Soloists were Harrington Van Hoesen of New York, formerly of Toledo, and the following local artists: Reginald Morris, tenor; Maude Ellis Lackens, soprano; Beulah Ruth Trautwein, contralto, and Helen Lease Sloan, mezzo-soprano.

The Coliseum was packed to its capacity for the children's concert given by the Cleveland Symphony Orchestra under the direction of Arthur Shepherd. The program included Prelude to The Mastersingers of Nuremberg, Wagner; Allegro Moderato from Schubert's Unfinished Symphony; Ballet Suite from Cephale et Procris, Gretry-Motti; In the Village from Caucasian Sketches, Ippolitoff; Song of India from Sadko, Rimsky-Korsakoff; Danse Macabre, Saint-Saëns, and Triumphal March from Sigurd Jorsalfar, Grieg. The children, nearly three thousand of them, made familiar



"May Peterson, soprano, gave one of her too rare recitals at Aeolian Hall. There is charm in her voice and style in her art."

The New York Evening World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Steinway Hall, 113 West 57th St., New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records

with each number through the music appreciation classes conducted in the schools, showed genuine enthusiasm. This special children's concert was planned by the Toledo Choral Society, Mary Willing Megley, director, in observance of National Music Week. F. I. G.

Jewel Bethany Hughes Presents Gifted Pupils

On May 22, Jewel Bethany Hughes presented two exceptional young pianists, Lillian Harris and Vivian Rivkin, in an exacting program ranging from Bach to Rachmaninoff. These young musicians, who are fifteen and fourteen years of age respectively, exhibited a musical grasp of their numbers and a technical proficiency quite out of the ordinary. Miss Harris presented compositions by Bach, Beethoven, Brahms, Chopin, Schumann and modern composers, all with clarity and excellent musical feeling, and was heartily applauded by an enthusiastic audience. To Miss Rivkin praise is due for her fine interpretation of the difficult and seldom played sonata, op. 53, in D major, of Schubert. She followed this with a well-played performance of the Bach French Suite, No. 5 in G major, and her other numbers included compositions by MacDowell, Leschetizky and Moszkowski.

The recital closed a series of students' musicales given during the past month by Mrs. Hughes, who will be away from New York for several weeks prior to the opening of Edwin Hughes' Summer Master Class of June 27.

Johnson "a Towering American Tenor"

"Richmond's too-limited season of music came to an end when Edward Johnson brought it to a glowing and climatic close," said the Times-Dispatch of Richmond, Va., on May 10. "Before a huge audience the towering American tenor of the Metropolitan sang last night as no tenor has sung here within this memory. He sang certainly as no man or woman has sung here this season, and there were three

notable artists before him. But Edward Johnson has a beautiful voice and is a tremendous artist. He has it all: voice, schooling, brains, musicianship, the artist instinct and the artist power to convey and express, to appeal and move, to stimulate and to thrill."

Commencement at Ithaca Conservatory

The thirty-first annual commencement of the Ithaca Conservatory and Affiliated Schools took place on May 30 in the Conservatory Little Theater, at which time degrees and diplomas were granted to one hundred and seven students, the largest graduating class in the history of the institution.

The commencement exercises were short and impressive and marked the close of a series of recitals, concerts and entertainments which covered a period of three months and culminated in a week of senior festivities. Dean A. R. Mann, of the Agricultural College, Cornell University, delivered the address after which Musical Director W. Grant Egbert presented medals won in recent contests and President George C. Williams presented the degrees and diplomas. The music was conducted by Albert Edmund Brown, dean of the Institution of Public School Music, and Professor George Daland presided at the piano.

Following an established custom, the faculty selected one student in the senior class from each school who had stood foremost during his course of study in scholarship, loyalty and leadership as the Honor Student from that school. Then from among these an Institutional Honor Student was elected.

Anne J. Zeigler, from Johnson City, N. Y., a graduate in violin, was elected Honor Student from the Conservatory of Music and also Institutional Honor Student. Catherine Miller, Lebanon, Pa., who received a Bachelor of Music Degree, was elected Honor Student from the Institution of Public School Music. Lester Bascom, Claremont, N. H., was the Honor Student from the Conway Band School and James P. Kavanagh, Tower City, Pa., who was granted a Bachelor of Oral English degree and also was the president of his class, received the honor in the Expression School. In Physical Education, Mabel Varna, Mineral Point, Pa., received this honor and was also granted a Bachelor of Physical Education degree.

The following students from the graduating class and also from the junior class received medals won in recent contests held by this Institution: Mary Louise Masten, '28, and Margaret Jacobs, '27, in piano; Margaret Daum, '28, and Esther Corcoran, '28, in voice; Anne Zeigler, '27, and Olga Rita Barina, '28, in violin; Jane Riley, '27, and Mabel Varna, '27, in physical education, and James Kavanagh, '27, and Dorothy Hunter, '28, in expression.

Tollefsen Violin and Piano Pupils Give

Recital

A violin and piano recital was given on May 26 at the Brooklyn Academy of Music by the junior students of Carl and Augusta Tollefsen, assisted by the senior students in duets, quartets and ensemble pieces. This was the second annual recital.

A good showing was made by these younger students at this recital, in which the results of good training were apparent. The rendition of two violin numbers, Air for the G String (Bach) and Obertas Mazurka (Wieniawski) by Rubin Schumann, was especially noteworthy for such a young student. These two numbers were played very musically, with a nice, clear tone and received great applause from the audience. Edmund Severn's Song Celestial was the closing number, which was played by twenty violins, accompanied by the piano and organ. Those who participated in the program were, in the order of their appearance: Edythe Margolies, Sylvia Altman, Edith Goldfarb, Henry Bukowski, Erma Kucker, Martha Riskoff, Jack Atherton, Nathalie Preus, Robert Cooney, Albert Goepper, Alfred Hokstad, Roslyn Levine, Charles Cook, Florence Levine, Marion Wolonitz, Adele Leiman, Florence Bunin, Helen Eder, Pauline Berman, Vera Schwartz, Laura Seigal, Bertha Michelson, Frank Dellisola, Edith Markowitz, Rubin Schumann, Eleanor Sherman, Rose Pomeranz, Randolph P. Hanson, Louis Arias, August Balestrino, Robert Bickett, Henry Child, Harold Davidson, Axel Dingwall, Jacob Ellman, Herbert Fiss, Thomas Griffo, John Gallagher, Eric Lebon, William Lundell, Benjamin Quarino, Samuel Stochek and George Essex.

Warren Pupils Entertain

Mme. Olga Warren was "at home" at her charming studio, 370 Central Park West, on May 29, and instead of singing herself for a large number of prominent guests, Rhea Leddy and William J. Flusk, both brilliant pupils of Frederic Warren, rendered an interesting program of songs and duets.

RAISA

Management:
R. E. JOHNSTON

1451 Broadway New York
BALDWIN PIANO BRUNSWICK RECORDS

RIMINI



Frances Nash
FOREMOST AMERICAN WOMAN PIANIST CHICKERING PIANO

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
33 W. 42nd St. NEW YORK

LEVITZKI

PIANIST
Season 1926-1927 in America
Season 1927-1928 in Europe

Concert Management: **DANIEL MAYER, Inc.**
1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano Ampico Recordings Columbia Records

Opera Season at Starlight Amusement Park

Capt. E. W. Whitwell, general manager of Starlight Amusement Park, has announced his plans for the forthcoming season of grand opera to be held at the stadium there. The artists who have been engaged are as follows:



CAPT. E. W. WHITWELL.

general manager of Starlight Amusement Park, who will present a series of opera performances this summer free to the public.

sopranos—Ruth Coleman, Sara Davison, Alma Dormagen, Betty Gottlieb, Elizabeth Grobel, Mae Harris, Ira Hyde, Gladys Mathew, Gertrude Owen, Josephine Palermo, Isobel Stone and Clementine Vasti; contraltos—Martha Melis, Elizabeth Hoepfel, Grace Yeager; tenors—Alfonso Attanasio, Paolo Calvini, Ronald Gossano, Vincent Carelli, Graziano Lauro, Salvatore Sciarretti, P. Tommasini; baritones—Giuseppe Macro, Joseph Orlando, G. Calamandrei; basses—Martin Horodas, M. Palazzi. The musical directors are: Salvatore Avitabile, Ugo Barducci, C. Bonsignore and G. Simoni. The stage director is Paul Cremonesi.

The season will open on July 6 with Aida, the schedule being: July 13, Traviata; 20, Cavalleria Rusticana and Pagliacci; 27, Il Trovatore; August 3, Rigoletto; 10, Faust; 17, Martha; 24, Othello; 31, La Juive, and September 7, Carmen. The object of these performances is to give young artists a chance to gain experience. Every Tuesday afternoon at Starlight Amusement Park auditions are held. The performances are free to the public.

Carolyn Beeson Fry Pupils' Contest Winners

At the solo contests held on April 30 at the Mt. Vernon High School under the auspices of the Westchester County Choral Society, five pupils of Carolyn Beeson Fry won awards. Mildred Payne, of White Plains, won the contest for dramatic soprano and also the super-prize awarded to the vocalist winning the most points. Miss Payne was the soloist on May 5, the first evening of the Westchester County Competition Festival, Albert Stoessel, director. Olga Samaroff, in commenting on the program in the New York Evening Post of May 6, stated that "Miss Payne sang three songs, among them Der Schindler of Brahms, with intelligence, taste and a charming voice of excellent range and power." Henry Ebeling, also of White Plains, was the winner of first place among tenors, and James T. Moir, of Mt. Vernon, was winner of baritone first place. Stanley Hunnewell, of White Plains, won second place among baritones, and Norman Gerhard, of Scarsdale, won second place among basses.

Another pupils of Mrs. Fry's, Luis Alberto Sanchez, South American tenor, has been fulfilling many successful engagements in and about New York City since his return from the southern continent three months ago. He sang Faust with the White Plains Choral Society at its May Music Festival, and has sung for the Kiwanis Club several times and at the Broadway Temple. He has been engaged by the Redpath Bureau for one of its touring companies this summer.

In addition to having many pupils who have won contests, Mrs. Fry also has been successful in having choral societies under her direction carry off honors. On May 5, at the contests of the Westchester County Choral Society Competition Festival, Albert Stoessel, director, the White Plains Choral Society, of which Mrs. Fry is the director, won second place in a contest for choral groups of over seventy-five, and her Westchester Mixed Choir won second place in the contest for mixed choirs. May 6, in the contest for men's choruses, women's choruses and boy choirs, The Contemporary Singers of White Plains, under Mrs. Fry's direction, were awarded first place for women's choruses, and the Westchester Men's Choir, of which Mrs. Fry also is the director, won second place in the contest for men's choruses.

Miss Harris Conducts and Sings

As has already been announced, the Woman's Choral Club of Hackensack, N. J., won the state prize for singing recently and thereby secured the privilege of singing at the Convention of the New Jersey State Federation of Women's Clubs at Atlantic City. The club sang Salutation,

Over Blooming Lands of Heather, Go Ask of the High Stars Gleaming, and Birthday, in the auditorium of the Chelsea, and was greeted with an ovation. A local paper says that "the spontaneous outburst of applause which followed each number proclaimed the effect of the work of the chorus upon that great audience. Three numbers were given without the music to look at. These especially made a profound impression. High praise and sincere compliments were showered upon the chorus itself and its wonderful effects, produced under the inspiring leadership of Anna Graham Harris. . . . The program committee of the convention was most anxious to hear Miss Harris sing, although she had taken no music, and had previously declined. But when she learned that an expected soloist had failed to come, Miss Harris most generously consented to give a group of songs. The result was a genuine ovation to her. The delighted audience listened enraptured to Ah! Love But a Day, Ma Lil' Batteau, There Are Fairies at the Bottom of Our Garden, and Annie Laurie. Miss Harris had proved that not only was she a conductor of rare ability, but that she also possessed a contralto voice of rich tones and sympathetic quality, combined with charming personality."

Florence Wessell Artist Heard

Elsa Lehman, charming and talented young Southerner, gave an unusual recital of Negro spirituals and personality songs of the South at the little Triangle Theater in Greenwich Village on May 31. Miss Lehman, in addition to a

rich, pleasing voice of wide range, possesses a fine sense of the drama, which enabled her to give a colorful and amusing impression of the psychology of the Negro as expressed through her songs. Her program included several well known songs such as Heav'n Heav'n, Wade in de Water, Run Mary Run, Lil' Black Rose, and others not so familiar but equally typical, such as Lazin' Along, You'll Get Heaps of Lickin', and Nothin' But Love. Not the least interesting part of the evening's entertainment were Miss Lehman's short curtain address explaining the text and spirit of the songs which helped to make her renditions vivid and realistic. Edward McArthur, at the piano, was all that a good accompanist should be, alert and unobtrusive. His solid musicianship was also demonstrated in two solo groups in which he played MacDowell's Novelette, Godowsky's Alt Wein, Chopin's Waltz in C sharp minor, and Mendelssohn's rondo capriccioso. Miss Lehman's recital was sponsored by Kathleen Kirkwood, whose reputation in the musical world is well established.

Junger Maennerchor Sings at Willow Grove

Under the auspices of the Philadelphia Music League, the first of five music festivals took place recently at Willow Grove, at which time the Junger Maennerchor (one hundred voices) gave a program under the direction of Charles H. Martin. The selections offered were interesting and well sung by the chorus. The soloists were Frederick George, baritone, and William Ringele, tenor, both of whom were so well received that it was necessary to give encores.

Southern Bookings

Oct. 17 - Nov. 8

MAY BARRON—Contralto

Nov. 10 - Nov. 19

HENRY CLANCY—Tenor

Feb. 27 - March 6

HANS BARTH—Pianist

other bookings en route
open dates, terms, etc.
on application

Exclusive Direction

WALTER ANDERSON, INC.

5 Columbus Circle

New York

THE PHENOMENAL GROWTH OF THE NEW ENGLAND CONSERVATORY OF MUSIC

By Mary T. Herrick

The recent decision of the trustees of the New England Conservatory of Music to raise \$400,000 by public subscription for an addition to the present building brings to light an amazing record of sixty years' growth. It seems only a few years since the present Conservatory was erected, and, after all, it is only a brief span in the history of the city itself since Eben Tourjee, "the father of the conservatory system in America," first dreamed a dream of musical achievement that was to bear fruit beyond his remotest visions.

Eben Tourjee's prophetic and courageous spirit could scarcely have bridged the gap from the small group who, in 1867, first took up their quarters in seven cramped rooms in the old Boston Music Hall to the flourishing school that moved into the "new" Conservatory in 1903. Far less could he have conceived the surprising growth from the 1,733 students who enrolled for that first year in the present building to the 3,500 who now jostle each other in the same corridors.

Today the outposts of the Conservatory are far-flung; its scope and influence are not local, not national, but international. From every state in the Union, and from the four corners of the earth besides, young people flock to it as to a Supreme Court of Music; a hundred thousand alumni and former students pay tribute to an alma mater whose diploma has opened to many the door to fame and fortune—to all, a worth while means of livelihood.

In Seattle, Wash., a former student conducts the symphony orchestra; in Shanghai, China, a native graduate interprets occidental music to orientals. Training municipal choruses; heading college and public school music departments; conducting or playing in orchestras, leading church choirs and choral groups, organizing brass bands; starring in grand or light opera; touring on concert circuits; teaching privately or performing publicly—the students of the New England Conservatory of Music all over the world are writing their names in the musical history of our times.

The Conservatory's contribution to Boston not only in maintaining Jordan Hall, but also in nurturing musicians, is incalculable. A dozen members of the faculty are members of the Boston Symphony Orchestra. The Symphony's brilliant young Porto Rican pianist, Sanroma, received his entire training at the Conservatory and graduated as a winner of the Mason & Hamlin prize. The three Adamowskis, a celebrated trio, are on the faculty, as everyone knows. Another widely known instructor, Stuart Mason, composer, has until recently conducted the People's Symphony Orchestra, and George Sawyer Dunham of the class of '97, who has conducted numerous oratorios and concerts throughout New England, leads the People's Choral Union. Every member of the organ department staff is a past or present church organist of note in Boston.

The list of Conservatory instructors and graduates who star Boston's—and America's—musical firmament as instrumental performers, choir and concert singers, teachers and composers is lengthy and impressive. So long as American music is played the compositions of Chadwick, Converse and Foote will be credited to America's account, together with many other works of their Conservatory conferees.

Wallace Goodrich has played an active part in aiding the city to hold outdoor band concerts under the Park and Recreation Board. He organized and conducted, too, the old Choral Art Society. Ralph Flanders manages the Chicago Civic Opera Company's Boston season. Both were prominently identified with the old Boston Opera Company.

Percy J. Burrell, pageant director, is a Conservatory graduate. So is the director of the Boston Music School Settlement; also the conductor of the Boston Civic Symphony Orchestra, who is assistant director of music in the Boston public schools.

Indeed, there is scarcely a social or educational force in Boston, turn where one will, that is not interwoven in some way with the life of the Conservatory. International prestige and importance in no way detract from an unshakable position in the very heart of the community.

So gradually, so naturally has this come about that Bostonians, to whom the Conservatory seems an essential part of the scheme of things, do not often stop to ask themselves how its amazing achievement has been made possible. For it is, after all, to the labor of human hands and brains that we owe the institution which we so greatly value.

From the first, its presidents have been men of varied interests and wide understanding. Rufus Frost, Richard H. Dana, Charles P. Gardner—under whose regime the present building was erected; Eben D. Jordan, Samuel Carr, George W. Brown—these are all names that have not been confined within the narrow limits of a single effort or ambition. George W. Brown, who now holds the office, has been especially successful in surrounding himself with fellow

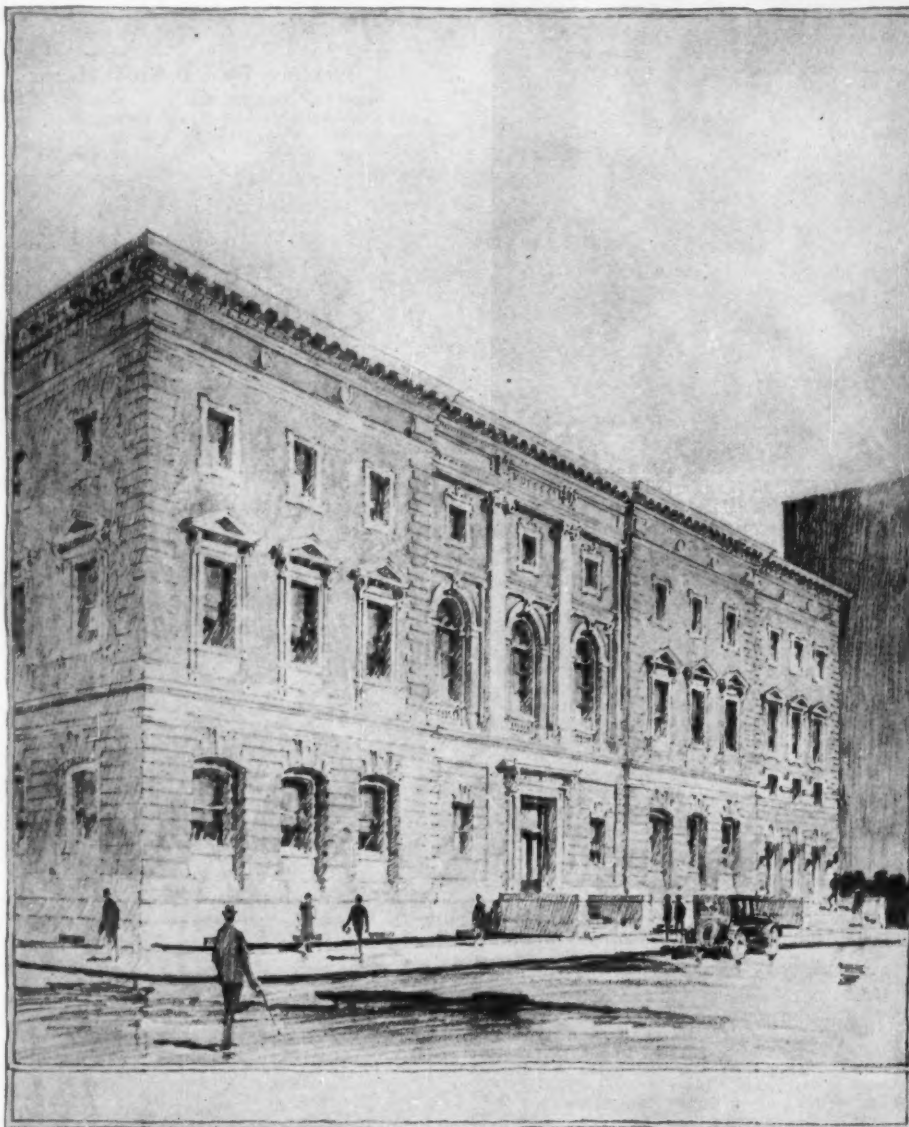
workers who represent an important cross-section of Boston's financial and civic interests.

Four men, however—Eben D. Jordan, George W. Chadwick, Ralph L. Flanders, Wallace Goodrich—are primarily responsible for the standing and leadership of the New England Conservatory of Music today. The first named, Eben D. Jordan, served as trustee from 1899 to 1908, and as president of the board from that date to his death. Jordan Hall was one of his gifts to the Conservatory, which, above the hall, with its splendid organ, above the land on which the present building stands and the adjacent lot on

student body adequate facilities for the work of the school, as well as for future growth.

"In 1903 (the first year in the present building), 1,733 students attended the Conservatory. Since 1920 the average annual enrollment has been 3,494. In addition, within the past three years the curriculum has been widely extended to meet the greatly increased demands now being made upon the teaching profession throughout the country. This extension of curriculum affects the diploma courses in applied music, but more especially the important department of Public School Music and the newly-organized Collegiate Department. By the establishment of the latter, the Conservatory is now able to offer all the advantages of cultural and academic courses hitherto to be pursued only in colleges or universities, together with the broad and thorough musical training which is not likely to be obtained except in such a highly organized and specialized technical school as the Conservatory.

"This extension of curriculum," they explain further,



NEW ENGLAND CONSERVATORY OF MUSIC WITH THE PROPOSED ANNEX AT THE RIGHT

which will be built the proposed new wing, values the memory of his years of devoted service. The other three—George W. Chadwick, the thirty years' director of the Conservatory; Ralph L. Flanders, general manager, and Wallace Goodrich, dean of the faculty—are now putting every ounce of that great strength and influence which upbuilt the Conservatory into the achievement of the long-desired new wing.

"Why," they have been asked, "is an addition to our present building an immediate necessity? In order merely to accommodate more students?"

"Not primarily," they reply, "although we have actually turned away applicants because of lack of accommodation. But the chief need is to provide for the faculty and present

"has necessitated a larger faculty; more class work, and in larger groups, and a more effective examination system. It presents a new problem by reason of the almost total absence of large class rooms in the present building, which was designed to meet the need then existing, of rooms chiefly for small classes and for private teaching.

"Students of operatic caliber no longer warble alone in practice rooms. They rehearse with a full orchestra of eighty-five pieces—one of the best student orchestras in the world, by the way. Choral work is given as much stress as operatic training; and students practice group singing in the Conservatory's chorus of eighty voices. It is one thing to be a flutist and quite another to be an en-

(Continued on page 32)



EDWIN SWAIN

Baritone

Season 1927-28 Now Booking

Management: ANNIE FRIEDBERG

Fisk Building, New York City

THE CURTIS INSTITUTE of MUSIC

Endowed by MARY LOUISE CURTIS BOK

JOSEF HOFMANN, *Director*

The purpose of The Curtis Institute of Music: To hand down through contemporary masters the great traditions of the past, and to teach students to build on this heritage for the future.

It offers to students instruction by world famous artists who teach personally and give individual lessons.

The new policy of the Curtis Institute, inaugurated by Josef Hofmann, Director, provides:

Free tuition or partial exemption from tuition fees, where required.
Financial aid, if needed.

Steinway grands, string or wood instruments, rent free, to those unable to provide such for themselves, to be placed at the disposal of students in their respective domiciles.

Opportunities to attend concerts of the Philadelphia Orchestra and important visiting artists, and performances of the Metropolitan Opera Company.

Summer sojourns in the United States and Europe to advanced and exceptionally gifted students, under the artistic supervision of master teachers of the Curtis Institute.

Regular public appearances during the period of study when warranted by their progress.

Financial assistance in setting out on a public career at artistic maturity.

Fourth Year Begins Monday, October 3, 1927

*HEADS OF DEPARTMENTS

MARCELLA SEMBRICH, *Voice*
LOUIS BAILLY, *Viola and Chamber Music*
ARTHUR RODZINSKI, *Orchestra*

JOSEF HOFMANN, *Piano*
FELIX SALMOND, *Violoncello*
REGINALD O. MORRIS, *Theory and Composition*

CARL FLESCH, *Violin*
CARLOS SALZEDO, *Harp*
LYNNWOOD FARNAM, *Organ*

*Heads of Departments are also Teachers in the Institute.

THE FACULTY

Voice
MARCELLA SEMBRICH
HARRIET VON EMDEN
EMILIO DE GOGORZA
HORATIO CONNELL

Coaching and Repertoire
RICHARD HAGEMAN

Opera Training
ARTHUR RODZINSKI

Operatic Acting
WILHELM VON WYMETAL

Piano
JOSEF HOFMANN
MORITZ ROSENTHAL
ISABELLE VENGEROVA
DAVID SAPERTON

Organ
LYNNWOOD FARNAM

Harp
CARLOS SALZEDO
FLORENCE WIGHTMAN

Secondary Piano
ABRAM CHASINS

Lecturer on Ancient Music
WANDA LANDOWSKA

Violin
CARL FLESCH
LEA LUBOSHUTZ
RICHARD HARTZER
EMANUEL ZETLIN

Orchestra
ARTHUR RODZINSKI

Chamber Music
LOUIS BAILLY

Accompanying
HARRY KAUFMAN

Eurhythmics
PLACIDE DE MONTOLIU

Viola
LOUIS BAILLY

Violoncello
FELIX SALMOND

Composition and Orchestration

REGINALD C. MORRIS
ROSARIO SCALERO
ABRAM CHASINS

Theory, Solfege
REGINALD O. MORRIS
HERBERT W. SUMSION
RENEE LONGY MIQUELLE
ETHEL S. DRUMMOND

The teachers of Double Bass, Wood-wind, Brass, Percussion and other orchestra instruments are solo players of these instruments in the Philadelphia Orchestra.

The Faculty of the Academic Department is drawn chiefly from the faculties of the University of Pennsylvania, Princeton University and Bryn Mawr College.

Entrance Examinations Begin Thursday, September 22, 1927

Address all Communications to DAVID SAPERTON, *Assistant to the Director*

THE CURTIS INSTITUTE OF MUSIC
402 Rittenhouse Square, Philadelphia

QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

I

Q.—Is it not better to take a difficult place in a worthwhile composition for a technical exercise instead of "exercises" to improve or develop technic? I think it such a waste of time to spend many hours on musically meaningless exercises. Do not great artists consider technic merely as a means to an end?—M. L. B.

A.—Any difficult part of a (classical) composition will make a good enough exercise to improve your technic. But it would be better to find the right kind of an exercise in preparation for the particular difficulty you wish to overcome. If you use parts of a composition exclusively for this purpose you may without noticing it lower your interpretative powers. The danger is that you may not play the part which you have used as an exercise with the same attitude as the rest of the composition. The unity which distinguishes a great work may suffer by this kind of practice and your interpretation will show a different spirit between the technical and other parts of the composition so studied. Your point of view that exercises alone will not develop

your technic better than worthwhile pieces, is correct. The true living technic is only to be acquired by the study of the works of our great masters. But prior to any kind of study you must have succeeded in establishing perfectly natural and sane physical and mental playing habits in order to make continuous and lasting progress possible.

Remember that technic is not acquired by mere repetition of exercises or compositions. However, the correct understanding of fundamental principles must precede all playing. It is unquestionably true that technic is only a means to an end. Therefore you must not be content with it in a condition where it demands too great a part of your attention during performance for it will hinder the perfect delivery of your message.

II

Q.—I am a piano teacher and would appreciate your advice in regard to a pupil who is a type with which probably all teachers have had experience with. He is a boy of twelve, gifted and intelligent but not reliable in the preparation of his lessons. He seems to understand what I explain to him and sometimes has excellent lessons, but in general his progress is slow and unsatisfactory.

He doubtless should practice more but still I feel it should be possible to arouse his interest in a more natural manner by simply insisting on more practice, even though I do this in as kind and encouraging a way as possible.

Could you suggest something?—K. C.

A.—It is hardly possible to diagnose for you the case of your pupil. You should have been more explicit in your communication, telling what you ascribe the trouble to, and what you up to now have already resorted to in your experiments to better the results.

The possible reasons (if not laziness) for this kind of trouble are too numerous to have them all accounted here. A very important factor in achieving results in teaching is the choice of the right kind of teaching material. Never allow it to become uninteresting, dry or monotonous. Another very important rule is always to have the work for the next lesson as clearly outlined as possible. The pupil must know exactly what he has to do in every piece, otherwise he will keep on "playing through" his assignment all the time, thinking that he is practicing.

Sometimes it has a very good effect if one uses a part of the lesson time in actual practicing with the pupil. The progress becomes visibly quicker and this fact generally arouses more interest and ambition for practicing. Besides, by practicing together, the meaning of the word "practice" becomes clearer to the pupil and will make him realize what you in fact expect him to do at home.

Naturally you must also consider his physical and mental makeup. School work is often more or less of a burden to a pupil. Not seldom has it been that the seemingly mysterious cause for the "up hill" labor in the studio of many a gifted youngster could be traced to some little "friend." The case is more difficult when it is the influence at home.

III

Is it considered very bad to use the soft pedal in the Moonlight Sonata? It is marked "Senza sordina" but I found that without the soft pedal I cannot produce the kind of pp. I would like to hear.—N. R. D.

The marking "senza sordini" in this case does not refer to the so called soft pedal. Under "sordino" the piece of felt is meant which covers the strings of each key. The felt is used as a damper to prevent the vibration of all but those strings immediately required by the player.

Senza sordino (without damper) is identical to "con pedale" (with pedal) and Con sordino (with damper) means "Senza Pedale" (without pedal).

This—to our mind—somewhat round about way of marking pedal could perhaps be explained by the fact that in Beethoven's time the Clavecin was still very much in use. Both instruments, however, had a different mechanical appliance to regulate the dampers. The Clavecin had to be managed with the knee, whereas the pianoforte, as at present, with the foot.

Since not every Clavecinist played the pianoforte also, and as the word "pedal" could exclusively refer to the one

appliance used by the foot, Beethoven probably decided on the marking "senza sordino" as a means of indicating unmistakably to the players of both instruments that the composer wanted the pedal to be used.

The fact is that the sonata in C sharp minor, op. 27, No. 2, appeared first under the title "per il Clavicembalo o Piano-forte."

There is no tradition of Beethoven's pedaling. The only indication we have, is that quoted above.

BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—The Birmingham Conservatory of Music celebrated the opening of its handsome new building with a faculty recital, in which the following members participated: Edna Gockel Gussen (director of the Conservatory), Minnie McNeill Carr, Kate Smith, Elizabeth Gussen, Celeste Poole, Norfleet Sudduth, Ethel Abbott, Anna Bernhard, Marion McCray, Addie B. Kemp, Margaret Regan, and Louise Collins. This was followed by a series of students' recitals, outstanding among which was that of Jane Hamill, pianist, pupil of Edna Gockel Gussen.

The annual May Music Festival presented by the music department of Birmingham-Southern College, O. Gordon Erickson, director, proved a great success this year, lasting from May 12 to 15. The festival opened with the presentation of the opera, Bohemian Girl, by Balfe, staged in the Open Air Theater on the college campus. It was beautifully given, proving an excellent vehicle for college talent, and the setting on the hillside with thick-foliaged trees and a castle erected on the hill, was realistic. So was the Gypsy scene, when a full moon rose over the sleeping Gypsy camp, revealing it before the colored lights were turned on. Thousands of people witnessed the performance. The leading roles were taken by Mattie Will Guthrie, as Arline; Ione Smith, as the Gypsy Queen; DeValse Mann, as Thaddeus; James Westbrook, as Devilshoof; Thomas R. Walker, Jr., as Count; John Tate, as Florestin; and Harry Brownlie, as Captain of the Guard. On the second night, Arthur Craft, New York tenor, was presented in concert, with Minnie McNeill Carr as accompanist. Mr. Kraft made a splendid impression, responding to many encores and recalls. The third concert of the festival was orchestral, presented in the Open Air Theater before a large audience. O. Gordon Erickson conducted the orchestra.

The department of music of Howard College (Paul de Launay, director) closed with a series of brilliant recitals. The final one featured a piano-orchestra of eight pianos with sixteen performers playing at one time and Professor de Launay directing. Other recitals were given by voice pupils of Mme. Olive de Launay, instructor in voice at the college. Ella Thomas received a diploma in voice, and Ethel Counts and Luther Hearn gave excellent recitals. George Neely and Mrs. J. C. Waites, assisted by Sara Hunt, pianist, were heard in concert.

Professor de Launay has just had issued from the press of J. Fischer & Brother, New York, a volume of four original compositions entitled Quatre Poemes Mystiques, for piano. This quartet of unusual pieces recently received the Paris award for originality.

Mrs. Walter Heasty presented pupils in a song recital. Those singing were Virginia Blair, Evelyn Knecht, Ruth I. Stanford, Mrs. H. G. Dyer, Mrs. Colquitt Majure, Mrs. C. D. Barr, and Cornelia Perryman.

The Birmingham Music Teachers' Association has elected the following officers for next year: Lowella Hanlin, president; Sarah Mallan, vice-president; Carrie Ingram Gillespie, recording secretary; Mrs. Burr Nabors, corresponding secretary; Mrs. E. L. Carter, treasurer.

The Birmingham Music Study Club has named the following leaders for next year: president, Emma McCarthy; first vice-president, Mrs. Paul Earle; second vice-president, Mrs. George C. Harris; third vice-president, Mrs. G. Houston Davis; recording secretary, Mrs. Jane M. Lehman; corresponding secretary, Mary Miller Colbourn; treasurer, Mrs. A. J. Grefenkamp; librarian, Mrs. J. L. Yancey; Federation secretary, Mrs. V. W. DeWilton; chairman of standing committees, Alice Graham (Study Course), Mrs. E. G. Chandler (Artist Course), Mrs. W. D. Tynes (Altruistic), Mrs. Tom McCarthy Carr (Box Office), Mrs. R. B. Cox (Junior Club), Mrs. W. L. Kroh (Juvenile Clubs), Mrs. Harry O. Underhill (printing), Mrs. Annie T. Wise (Public School music), Mrs. T. L. Bissell (sacred music), Mrs. Upton Singluff (student contests); the advisory board—Mrs. Oliver Chalfoux, Mrs. W. S. Lovell, Mrs. Victor Hanson, Mrs. Charles J. Sharp, Mrs. G. Houston Davis, Mrs. E. T. Rice, Mrs. E. G. Chandler. The Artist Course announced for next season includes Mary Fabian, soprano; Russian Symphonic Choir; Julia Claussen, contralto; Flonzaley Quartet, and Maier and Pattison, duo pianists.

The Birmingham Music Study Club recently presented a handsome new baby grand piano to the new Public Library. The Birmingham Public Library is the only one south of Cleveland equipped with a sound proof music room and piano.

Mrs. J. W. Luke presented pupils in a MacDowell recital. The Loulie Compton Seminary presented in graduate recital Harriet Smith, piano pupil of Mrs. J. W. Luke. A. G.

Gescheidt Pupil in New Brunswick

Anne Cornwell Starke, soprano, gave a recital at The Highland Park Community House, New Brunswick, N. J., on May 11; her audience was large and very appreciative, demanding several encores. Mrs. Starke displayed a voice of real beauty and brilliance and sang with easy mastery of the technical difficulties in a widely varied program. Her remarkable range (her songs compassed considerably over two octaves and included several high Cs), the complete control of tone values, from great power to the most delicate pianissimi, were a delightful surprise to her hearers. A sense for the deeper beauties in her songs has produced an interpretation that is highly artistic and convincing, shown best of all perhaps in her Russian group, and her perfect enunciation makes possible an enjoyment of the poetry as well as of the music. Mrs. Starke's program included Handel's Skylark Pretty Rover, and Gia La Notte (Haydn), Alleluia (Mozart), Over the Steppe and My Native Land (Gretchaninoff); Tchaikowsky's By the Window, and In the Silence of the Night (Gretchaninoff); Rain (Curran), Sanctuary (La Forge), Wayfarer's Night Song (Martin), and The Wind's in the South (Scott). Mrs. Starke was accompanied by her husband, Emory P. Starke.

Frankfurt Music Festival AND International Exhibition

THOMAS A. EDISON,
Honorary President

Fifth International Society of Contemporary Music

June 11th—Aug. 28th
Beethoven - Wagner - Strauss Cycles

For reservation of tickets, dates and full particulars, apply to
EUROPEAN FESTIVALS ASSOCIATION
Jules Daiber, American Representative
920 Steinway Hall New York, N. Y.

Eastman School of Music of The University of Rochester

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music

Courses Leading to Degree of Bachelor of Music
Courses Leading to Eastman School Certificate
Preparatory and Special Courses
Opera Department Includes Practical Experience
Professional Training for Motion Picture Organists

New Dormitories for Women Students

FALL SESSION OPENS MONDAY, SEPTEMBER 19th

Credentials required on or before July 15th

For Information Address ARTHUR SEE, Secretary
Eastman School of Music

Rochester, N. Y.



ALBERT SPALDING

HOME FROM TRIUMPHANT EUROPEAN TOUR
IN PARIS, ROME, BERLIN, VIENNA, BUDAPEST,
HAMBURG, GENOA, AMSTERDAM, COPEN-
HAGEN, OSLO, HELSINGFORS, MONTE CARLO,
FLORENCE, WARSAW, COLOGNE AND MANY
OTHER CITIES.

Only a few remaining dates available in
America during Oct., Nov., Dec. and Jan.

ANDRE BENOIST, *Accompanist*

Management: Wolfsohn Musical Bureau of New York, Inc.
Steinway Piano

250 West 57th St., New York
Brunswick Records

Zukovsky Pupil Wins Chicago Press Praise

The recital which Eleanore Kaplan gave in Chicago at Kimball Hall, May 9, brought this gifted artist-pupil of Alexander Zukovsky unstinted praise, the critics being unanimous in their opinion as to the young violinist's merits. Speaking about her ambitious program, which included the Grieg sonata in G, the Mendelssohn concerto and two groups of numbers by German, French and Spanish composers, Herman Devries in the Chicago Evening American said: "But the Grieg is a conveyance sufficient to reveal all the violinistic qualities. Miss Kaplan has many of these, a firm, authoritative sweep of the bow-arm that inspires confidence simultaneously with the sound of her equally firm, good resonant tone. She is well trained—evidently Kaplan seems as potent a name in the music world as that of Sopkin."

With his colleague, Glenn Dillard Gunn of the Herald and Examiner agreed that Miss Kaplan is highly talented, saying: "There seemed to be no reason why this young woman should not come forward as a full-fledged profes-



Daguerre photo

ALEXANDER ZUKOVSKY

and his artist-pupil, Eleanore Kaplan, who gave a recital in Chicago on May 9.

sional without the qualification implied when appearing under the patronage of her teacher."

Miss Kaplan is one of the many well prepared violinists who have received their training at the efficient hands of Alexander Zukovsky, second concertmaster of the Chicago Symphony Orchestra, and have entered the professional field successfully.

Summer Plans of New York String Quartet

Having returned from its successful second transcontinental tour, the New York String Quartet has scattered for its annual vacation. The members will reunite to play two concerts at Columbia University the latter part of July, and then retire to their summer camp, Bayview, in Vermont on Lake Champlain, to prepare programs for the season 1927-1928.

Leopold Mannes Returns from Italy

Leopold D. Mannes, accompanied by Mrs. Mannes, arrived in New York on May 27 aboard the President Roosevelt after a year spent in Italy as a recipient of a Guggenheim Traveling Fellowship for Musical Composition. Mr. Mannes' Suite for two pianos and his string quartet were performed in Rome during the winter, the latter work being given also in Boston and New York by the Lenox String

Quartet. A Paris performance of the young composer's Introduction and Allegro for violin and piano is announced for the fall at a concert of the Independent Society of Musicians. Mr. Mannes, who is the son of Mr. and Mrs. David Mannes, will resume his classes in general theory next season at the David Mannes Music School, and is announced as a new member of the Institute of Musical Art faculty, his subject at the Institute to be elementary composition.

Ward-Stephens Re-engaged to Conduct Harrisburg Greater May Festival

"The Harrisburg, Pa., Greater May Festival, with a bigger and even better chorus than this year, and adequate financial backing which will insure all such necessities as symphony orchestras, a larger auditorium and famous artists," said Stuart J. Dewey, speaking as chairman of the Music Foundation Committee at the May Festival Chorus banquet at the Harrisburg Country Club, "is the goal of the combined forces of the present chorus and the business men of Harrisburg."

Mr. Dewey is chairman of a committee made up of representatives of the business service clubs of Harrisburg, which has been formed to put over the endowment of a musical foundation to guarantee the perpetuity of a choral organization which, by its results in the past year, puts Harrisburg in an enviable position in the country as a city of high musical endeavors. Mr. Dewey went on to tell of the development of activity for the foundation and of the continually growing realization of the value of the May Music Festival to the community and the desirability of enlarging and extending that value in every way possible.

"The business men of Harrisburg are solidly back of you," he said to Ward-Stephens, the conductor, "and you can be assured that the money to finance the Foundation will be forthcoming and an adequately endowed Musical Foundation will be ready to handle the 1928 May Music Festival."

Two years ago the MUSICAL COURIER stated that Harrisburg had awakened to the importance of art as a civic asset and had imported one of America's leading musicians, Ward-Stephens, to take charge of matters. It also stated that the country would watch with interest and expectancy its further development. Today, after only two years, Harrisburg is thoroughly awake to the value of music as a civic asset and its business men are enthused to the point of establishing a great Musical Foundation that will finance such a music festival as will take its place with the finest in the country. It was also stated two years ago that "there are not many musicians like Ward-Stephens with the knowledge, the skill and the enthusiasm to carry such work to a successful conclusion," and this expression is justified today when Harrisburg is backing him to the limit in his ideas of a larger festival and a Music Foundation.

It is Ward-Stephens' idea to link up the surrounding communities to form a series of smaller choruses, under local direction, with the supervision of the central directorate, and bring them all together as one splendid big chorus for the festival week programs. Harrisburg is to be congratulated on the great strides it has made in musical work and for having the vision to select a musician and man of all-round intelligence like Ward-Stephens to direct its musical activities in this larger field of musical development.

Many musicians might well envy the training Ward-Stephens has had. At the age of five he was playing in public, but, entirely by ear, and at the age of sixteen he was already a well known pianist. He absorbed a fine college education and then went to Europe, where for twelve years he studied with some of the greatest musicians, including Leschetizky, Rosenthal, DePachmann, Moszkowski, Dreyschok, Sauer, Breitner, Massenet, Saint-Saëns, Widor and Navratil. While in Europe he Russianized his name at the suggestion of Sibel Sanderson and to this day he is known in European countries as "Stefanski." Several years ago he was accosted in front of the Plaza Theater, New York, as Stefanski by none other than Godowsky, who knew him in Europe when he was making a name for himself. Emil Sauer writes about him in his book called *Meine Welt*, and spoke of him as a young man of very great talents.

He gave up a career of public performer to devote himself to conducting, composing and teaching, and is today an ardent admirer and exponent of Lilli Lehmann's methods of vocal technique. He was associated with Mme. Lehmann in Salzburg last summer and expects to sail June 25 to continue his work there. He never tires in talking about Mme. Lehmann, her wonderful ideas about building a voice and

her very gracious personality. He doesn't see how any intelligent person can fail to acquire great vocal technique who faithfully practices the Lehmann ideas and exercises. He claims to have accomplished more with pupils in the last nine months than he ever did before in all his teaching experience by using Lehmann methods.

Intelligence helps to make personality and personality goes a long way in making a strong conductor. It is this combination coupled with his storehouse of musical knowledge that makes Ward-Stephens the conductor he is. He has a



WARD-STEPHENS AND LILLI LEHMANN

beat that is quiet, forceful and teeming with rhythm. It has been said of him that rhythm is his greatest asset. He does not think sarcasm is necessary while conducting a chorus at rehearsal, but believes courteous and kindly treatment will accomplish more.

When asked what works he would give next year at the May festival, he replied: "I am not prepared to answer at this time, but it is reasonably sure that, owing to the very great success we had with Samson and Delilah this year and the many requests we have had to repeat it, that it will be one of the works."

He went on to say: "I would like to give the great D minor Mass of Mozart's, but where nowadays will you find the singers who can sing it, for the kind of technic this music requires dies with Lilli Lehmann." Speaking of his chorus, he says: "You see, this Harrisburg May Festival Chorus is quite different from most festival choruses in that it is made up of more than fifty per cent professional singers and therefore we are able to get results that few choruses attain." Harry Rowe Shelley in speaking of the chorus commented: "And right here let me say that the quality of the voices, the thoroughness and precision of the singing, the style, in short all that goes with club singing, stamps this body as the best chorus that I have ever heard, leaving aside the out-and-out professional chorus."

Ward-Stephens believes that it is only a matter of a very short time when the Harrisburg Greater May Festival will be attracting musicians and the general public from far and wide like the Cincinnati Festival.

As a composer Ward-Stephens is too well known for any comment here; but once more it can be stated that with his gift for melody and rhythm and his fine technical equipment great things may be expected from his pen in the near future.

Miura in Namiko San

On Thursday evening last this reviewer heard Tamaki Miura in Namiko San at the Selwyn Theater where she played to enthusiastic audiences all week. The writer had heard the Franchetti opera previously when it was given in the vicinity of New York for the first time at the Brooklyn Academy of Music and it was greatly enjoyed.

Mr. Franchetti has dipped his pen into the pot of melody and his score is not only charming but also exceedingly well constructed. There are several very good solos: naturally one for Mme. Miura, one for the tenor, and a delightful little duet for two minor characters of the opera, a pair of lovers. In between all the vocal solos there seemed to be periods of recitatives, which were lyrically beautiful. Mr. Franchetti has also adapted the words from a translation of a play of ancient Japan by Leo Duran and while the singer's diction was not always distinct, the text was rather singable as a whole. Namiko San was received with enthusiasm on both sides of the Brooklyn Bridge and deservedly so. Less interesting novelties have been heard at the Metropolitan.

In the title role Tamaki Miura was excellent. She sang her music with a simplicity and vocal effectiveness that had its appeal. In exquisite Japanese costumes, which Miura always possesses and with her peculiar piquant grace and charm, she had little difficulty in winning her audience, which received her with open arms. Julian Oliver as the Monk sang commendably, revealing a light but lovely lyric tenor voice. Graham Marr was the other outstanding figure in the drama with music, making the part of the Daymio a sinister but histrionically imposing feature of the opera. At the conductor's stand—and the recipient of his share of the evening's honors—was Aldo Franchetti.

Prior to the performance and during the opera there were ballet divertissements by Julia Hudak and Serge Sergeeff.

People's Chorus Gives Second Free Concert

The People's Chorus gave its second free concert in Town Hall on June 9 under the direction of L. Camilieri. The chorus was assisted by the American branch of the English Folk Dance Society, which rendered some interesting country dances. The singing was partly done by the audience alone and partly by chorus and audience together. Everybody had a good time and will meet again tonight.

PAULO GRUPPE

ENTIRE CELLO RECITALS
With Piano Accompaniment
Music from Bach to the moderns



Detroit Evening Times, Dec., 1926.

Mr. Gruppe appeared almost as often as the songstress (Mary Garden) and was encored many times. His is a clear, virile and masterly style with a wealth of color and understanding.

Worcester Telegram, Dec., 1926.

The soloist did have technique developed to an "nth" degree. Lalo's Chant Russe he played with a broad sweep of notes. There was exquisite sense of feeling as he played the weird mournful music. Then the striking contrast in quick movement.

SEASON 1927-28

For information address care Secretary

165 West 76th Street

New York City

MUSICAL COURIER READERS

Beethoven in Japan

Aoyama, Akasaka, Tokyo, Japan, May 4, 1927.

To the MUSICAL COURIER:

I have the honor to inform you about the Beethoven Centenary performances in Japan.

The New Symphony Orchestra of Tokyo played symphonies No. 1, 3, 5, 6, 7, 8 and 9; Leonore overture No. 3, the Consecration of the House, and two violin romances, piano solo Eroica variations, vocal solo Adelaide, Ah, Perfido were added to the program. The concerts were held April 28, 29, May 1, 3 and 4, at the new auditorium of the Asahi Newspaper Company. On account of the illness of Conductor H. Konoye, J. Koenig conducted the whole program. Chorus of Nihon Academy of Music and nine soloists took part.

The Tokyo Academy of Music will play the seventh symphony overture, Leonore No. 3 and Fantasie for piano,

FOURTH NORDIC FESTIVAL TAKES PLACE IN STOCKHOLM

(Continued from page 5)

coming courtesy on the part of the hosts, the most important orchestral contribution was made by Wilhelm Stenhammar. It was a symphony in G minor—or, more correctly speaking, in the Doric key of G—which has a technical finish and expression that would bear comparison with Nadeltoja and Nielsen.

Hugo Alfvén, primarily a symphonic writer, was represented by a ballad, A Messenger with Flowers, finely sung by the veteran baritone, John Forsell, and Natanael Berg by a setting of the Song of Solomon for soli, chorus and orchestra, a lyric work of unusual tonal beauty.

The chamber music comprised a cappella choruses by Oskar Lindberg and David Wikander, and a string quartet by Henning Nankell.

NEXT FESTIVAL 1930

The performance of Peer Gynt, which has already been mentioned, was the opening performance of the festival. It was given at the Royal Theatre, where it was followed by operas from the other countries. As none of them were new, a mere mention will suffice. Finland was represented by Nadeltoja's Osterbottningor (Natives in a Finnish Countryside), Sweden by Wilhelm Peterson-Berger's Aditi and Elisio, and Denmark by two works, Hakon Børresen's The Royal Guest and Siegfried Salomon's Leonora Christina.

Despite protests in the press against the inevitable bulkiness of such a music festival, the date for the next one has already been fixed. It will be held in Oslo in 1930.

H. G.

A Busy Season for Anca Seidlova

Anca Seidlova, Czechoslovakian pianist, has completed a busy season. Following her New York recital in Aeolian Hall, (when the New York Times greeted her as "the musical newcomer of the season," W. J. Henderson in The Sun commented on the "indisputable evidences of talent in what she did," and F. D. Perkins in the Herald Tribune noted "her marked technical fluency and interpretative ability.") she played for the Society of American Women Composers at the Steinway Building and the Apollo Club in Brooklyn.

Miss Seidlova recorded eight times for Victor Records, with Renee Chemet and also appeared as assisting artist with her at the French Institute Concert last December. January found the pianist fulfilling numerous engagements. She appeared in a concert in Johnstown, Pa., at which Carlos Salzedo and Marie Tiffany were programmed; with Hans Kindler at the Women's Club Concert, Greenville, Pa., at the Pennsylvania State College and at the Westchester State Normal School, Pa., and at a benefit for the Andrew Freedman Home for the Aged, New York.

At one of the social events of the season when Mrs. de Koven entertained at her New York residence, Miss Seidlova made another appearance with Mme. Chemet, on February 1. From February to May she played six times in New York—assisting Madeleine Monnier at the French Chamber of Commerce Banquet; at the German Graduate Nurses Association concert, Hotel Majestic, March 2; twice in the Estee Company's series at the Triangle Theater, in solo recital March 6 and in a two-piano recital with Martha Thompson, March 27; at the Society of American Women Composers concert, Chickering Hall, April 9, when Fannie C. Dillon's Western Tone Poem entitled Skylines and Silences, for piano and soprano, was rendered by her and Marie Tiffany; and as assisting artist with Abby Putman Morrison Ricker in the new Aeolian Hall on May 18.

Anca Seidlova will tour the United States as assisting artist with Mme. Chemet next season.

Carl Fischer Publishes Lindbergh March

The U. S. Navy Band received Captain Charles A. Lindbergh on June 11 to the strains of The Spirit of St. Louis, the march written by Ralph H. Woods and published by Carl Fischer, Inc. This march was also played by the U. S. Army Band in the parade that followed one of the greatest events ever seen in Washington, and the Police Band used it when Lindbergh was welcomed to New York by Mayor Walker.

The Spirit of St. Louis is sweeping the country; it is being featured in all the big movie houses and over the radio. Harold Sanford is broadcasting it over WJZ and WEAF, as are Harry Horlick of the A and P Gypsies and Harry Reser of the Clicquot Club Eskimos. Erno Rapee is playing it at the Roxy Theater, Nat Finston at the Paramount, and Carl Edouarde at the Strand.

Lindbergh's Flight

Probably the first serious work to be completed commemorating Lucky Lindy's flight is a symphonic poem by James P. Dunn. It is entitled simply The Flight, and its composer says of it that it is "not so much a musical portraiture of the aeroplane, its tuning up and its subsequent solitary passage through the darkness, over the wastes of

chorus and orchestra, op. 80, under the direction of C. Laurtrup on May 8.

J. O. A. K. The Tokyo radio station broadcasted during twelve evenings in March and April many greater works of Beethoven, including four symphonies and opera, Fidelio.

(Signed) J. Doy.

Different Teachers

To the MUSICAL COURIER:

In a recent publication of the MUSICAL COURIER you printed a list of the contestants and their teachers who appeared in the Sesqui-Centennial contest.

Perhaps I did not make it quite clear in my letter that both the violinist, Miss Hilderbran, and myself are pupils of Mr. Francis Schwinger. No doubt you thought it a bit unusual for one teacher to be represented by both a piano and violin pupil in a national contest. Such, however, is the case.

Thanking you, I am,

Very sincerely,

(Signed) GEO. A. COLUMBIA.
Pueblo, Colo., May 26, 1927.

the ocean, beset by the terrors of the storm and sleet, but rather a tonal utterance of the indomitable perseverance, will power and high courage of Capt. Charles Lindbergh."

LUDWIG WULLNER AS ORCHESTRAL LEADER

Continued Beethoven Celebrations in Dresden—Interesting Novelties

DRESDEN.—The Beethoven celebrations are still going on, the latest sensation being the appearance of Ludwig Wüllner as an orchestral leader. This appearance, at the head of the Philharmonic Orchestra was undertaken in aid of charity and it goes without saying that Wüllner, with his powerful personality, was able to raise the performance above the ordinary level. The Egmont overture, the Fifth symphony and the Eroica comprised his program.

As for Beethoven recitals, they have assumed such proportions that lack of space forbids saying more than that they have all been up to the high standard customary in Dresden. Orchestral and choral concerts, quartet, song, piano and church concerts as well as conservatory programs have been attended and enjoyed en masse. Fidelio was revived under the direction of Fritz Busch with excellent soloists, though unfortunately with less excellent stage settings.

A novelty was Walter Braunfels' Te Deum which had a successful Dresden premiere in the Kreuzkirche under Eduard Moerike. A Scandinavian program was presented by Moerike, on which occasion Gerhardt Schjelderup's second symphony, among other works, achieved a striking success. The composition revealed considerable originality, brilliant orchestration and vivid coloring.

BURLINGHAM'S CONCERTS HEARD

At a conservatory examination concert Erhard Schneider, a gifted pupil of Adrian Rappoldi, introduced Cecil Burling's new violin concerto, and earned well-deserved recognition for both the composer and himself.

A. I.

Novello Davies in London and Cardiff

Clara Novello Davies, vocal teacher, goes from London to Cardiff, Wales, every week-end to rehearse and conduct her Royal Welsh Ladies' Choir. At the same time she gives a limited number of lessons to old and new pupils. Mme. Davies has another choir, The Clara Novello Davies Singers, in London, and she has been conducting them in a series of six concerts with Dame Clara Butt as the soloist.

Hugh Martindale, artist-pupil of Mme. Davies, who has been associated with her in her London studios for more than a year, has returned home to Canada for a two months' vacation. Leading physicians are constantly endorsing the Novello-Davies' method of breathing, and prior to Mr. Martindale's departure he had been working with some of the little tuberculosis patients of one of the largest hospitals in an effort to better their breathing.

Oregon Music Teachers Convene

The Music Teachers' Association of Oregon held a convention May 26 and 27 in Eugene. The former officers of the association were: President, George Wilbur Reed; vice president, Mrs. Charles Heinline; treasurer, Frank Eichenlaub; recording secretary, Mrs. Clifford Moore; corresponding secretary, Mrs. Gertrude Hoeber Peterson. The officers elected for the coming year are as follows: President, Mrs. Clifford Moore; vice president, Mrs. Charles Heinline; treasurer, Frank Eichenlaub; recording secretary, Elizabeth Johnson; corresponding secretary, Elizabeth Levy.

Lea Epstein in Buenos Aires

Lea Epstein, violinist, is now in her home in Buenos Aires, following an absence of three years in New York. Miss Epstein has been appointed the MUSICAL COURIER correspondent from that city.

OBITUARY

E. N. WILLIAMSON

Ellis Newlin Williamson, religious editor of the New York Evening Post, died in Bloomfield, N. J., from pneumonia. He was sixty-four years old. His widow and two sons survive him. He was a friend of all organists and choirmasters, his department, containing Sunday church-music programs, being the most complete of any of the metropolitan papers. Some years ago he was elected to honorary membership in the National Association of Organists, as well as honorary associate in the American Guild of Organists. For a quarter century he had been treasurer of Westminster Presbyterian Sabbath School of Bloomfield; he was also a trustee of the church.

FREDERICK SCHWAB

The death is reported from Paris of Frederick Schwab, at the age of eighty-three, who was for a long time music critic on the New York Times.



STUART GRACEY

In

AMERICA

September, October, November
ONLY

Opera and Concerts



"Towering above all was the baritone Stuart Gracey. This brilliant young artist gave a most admirable interpretation arousing tremendous enthusiasm. His voice is full and beautiful, pronunciation clear and distinct, a master of stagecraft, and he has been trained in a great school of singing."

La Tribuna of Rome.

Address communications
care of Musical Courier113 West 57th St.
New York City

MUSIC BY THE MEDITERRANEAN

By CLARENCE LUCAS

My little visit of a week's duration to the shores of the Mediterranean was not so much in the interests of music as in search of warmth and cheerfulness. Paris at the end of March was cold and wet; but Italy, Monaco, and the South of France were bathed in sunshine. Now and then a wind blew over the sea and dashed the white waves on the shore, and a bank of gray clouds swept across the sky and hid the sun. But the blues and greens of the Mediterranean waters were as beautiful as ever—as lovely as they appeared to the Romans and the Greeks two or three thousand years ago.

Of course I went into the Casino at Monte Carlo, but not to gamble. Was it by design or by chance that the Casino is planned on what might be called moral principles? I refer to the ground plan of the building and not to the ethics of the place. The visitor who turns neither to the right hand nor to the left when he enters the spacious hall, finds himself at the entrance to the Opera House. Turning to the right hand, he comes at once to the refreshment bar, surrounded with little tables and inviting chairs. To enter the gambling hall, however, one must deliberately turn to the left. Metaphorically speaking, turning to the left is wrong. He who would find comfort in sophistry can enter the gambling hall when he comes from the Opera House by turning to the right. That was my method, for naturally I went to the opera first. Does not a busman take his holiday by riding in another bus? How can a double-dyed music critic escape music?

The opera was *Ivan le Terrible* by Raoul Gunsbourg, a composer who has given his later years more to directing the Monte Carlo opera company than to composing. How many managing directors of opera companies are there who can compose a grand opera? The music is agreeable. Only the name of the piece is terrible. The performance was likewise agreeable. But who wishes to be thrilled by operatic music when sky and sea and mountain and flowers conspire to make Monte Carlo so full of exquisite beauty that artificial sensations are tame? The full moon hung in a silver blaze over the sparkling sea and a thousand lights along the bending shores of the bay made a fringe of gold around the water.

The roulette tables in the gambling halls were surrounded by a light hearted throng of American visitors from one of the excursion steamers in the harbor. There was very little serious play. The loss or gain of a few dollars was greeted with laughter. One pretty brunette was making merry in the chair which was occupied a few nights before by a desperate man who blew his brains out when the capricious wheel had gone against his luck and the last of his fortune vanished. But, "On with the dance," as Byron remarked. The laughter and merriment of the Casino are paid for in tears and bitterness a thousandfold. Last year I saw a young man rush wildly from the room and offer for sale his costly motor car for next to nothing. Then he rushed back to the tables and lost even that last remaining stake. This is sport! Thanks! My tame and uneventful existence is better for me than either "to be carried to the skies on flowery beds of ease," or "to sail through bloody seas," as the picturesque hymn of Dr. Watts expresses it.

In the gambling halls that night I met two American pianists, neither of whom made fortunes nor committed suicide. One was the fairest of blondes, Marguerite Morgan; and the other was the black haired, ruddy, and temperamental

John Heath. They were visiting the Riviera for the serious purpose of giving recitals and not to gamble or listen to Monte Carlo opera. Marguerite Morgan's recital was at Nice three days later. She had a large audience for her first appearance in that part of the world and she was kept exceedingly busy rising from the piano stool, sometimes two and three times after every number on the long program to acknowledge the unstinted applause. Perhaps it is not out of place for me to credit Stravinsky here with an act of courtesy to this American artist. When I called his attention to the fact that Marguerite Morgan had been the first pianist to play his *Serenade* in Vienna, he gave her two afternoons of his time in going over with her very carefully several of his piano works. He lives in a cosy villa in a garden of flowers on a cliff overlooking the sunny Mediterranean, with the remnants of the Alps on either hand. Nobody but a composer would tolerate the abominable piano he placed at Miss Morgan's disposal. Was it neglect or abuse or sea air or the infirmities of age which made Stravinsky's piano so atrocious? He has very decided views on how his music should be played. Several times he told the pianist not to interpret but to execute the composition. In other words, he desires the utmost clearness, strong, well marked rhythms, and a careful observance of the expression marks on the printed page. He dislikes any individual reading.

Marguerite Morgan flitted away to Spain: John Heath shut himself up in his villa at Beaulieu to practice for the coming fray and a tour which includes Paris in a few weeks. There was nothing left for me to do but to spend a few hours with Mme. Regina A. de Sales in talking over days of old when she was singing operas in Covent Garden in London, and the opera houses of Munich and Paris. Indifferent health alone prevents her from continuing her public singing, for her voice is as glorious as ever, and experience has given her a style which no young girl could ever have at the age when I first heard her sing.

I listened to the *Rosenkavalier*, otherwise *Le Chevalier de la Rose*, by Richard Strauss, in the Monte Carlo Opera House, and then I boarded the train for Paris, pleased with the orchestra, bored with the French version of the Viennese dialect, trying to make up my mind whether the singing was fair or middling. I gazed at the enchanting vistas from the window of the train as it wound in and out of the bays along the sea and watched the soft waves smiling in the sun. Above the rattle of the wheels upon the rails I heard the voice of the Mediterranean waters. "Our existence is not measured by the brief endurance of a human life. A day, a century, a thousand years, are all the same to us. We can be patient until we overthrow the precipice and bury the broken stones in the cold blue waves."

Quincy Porter's New Sonata

CLEVELAND, OHIO.—Quincy Porter, one of America's youngest composers, who heads the department of theory at the Cleveland Institute of Music, has caught America's ear again with the newest of his works, a sonata for violin and piano. Given its world premier recently it revealed a more spirited and vigorous mood of its author than he has hitherto displayed.

The composition was given to the public for its first time by Andre de Ribapierre and Beryl Rubinstein, Porter's colleagues at the Institute, to whom the work has been



QUINCY PORTER

dedicated. Their interpretation of it was accomplished and devoted.

The first movement of the work opens with a slow introduction in which are heard several of the themes that reappear later. Much of the thematic material of all three movements and even the harmonies seem to take their origin from a particular melodic figure of three descending notes which appear in the introduction. The whole introduction is developed in lines of compelling and definite direction. Gay rhythm follows the exposition of the first theme of the allegro, followed again by material of the exposition, brilliantly treated in violin and piano with a short and vigorous coda. The andante, deriving its thematic material from the first movement is essentially lyric, and of sustained beauty. In the third movement, presto, a whirling rhythmic tarantelle-like figure becomes the accompaniment of a sustained theme in the violin, working to a climax during which a strong choral-like theme is played by the piano, the violin continuing its tripping figure. A new theme of lyric nature appears, leading to a climax of choral chords, and the peaceful, closing theme of the movement.

It is a terse and highly stimulating composition with no waste or arid spots, displaying a completely sophisticated use of modern technical devices—unexpected cadences, irregular rhythms, combined with an entrancing originality of motive.

Porter adds this interesting work to other favored compositions, like his Ukrainian suite, judged in national competition to be among the six best unpublished works of American composers. M.

Znaida Pupils in Recital

A group of the Znaida advanced pupils gave a concert before a capacity audience on May 22 at the Carnegie Chamber Hall. Wide variety of program characterized the concert. The young people gave a good account of themselves, singing with real artistic feeling and showing the result of excellent training.

Dorothy Spinner-Eisenstadt showed promise in arias by Verdi and in the *Il Baccio* by Ardit. Possessing a coloratura soprano voice, brilliant and sympathetic, she negotiated the difficult runs and trills with technical excellence and was warmly applauded. Julia Laurence, lyric soprano, handles her voice very well. She was applauded for her excellent interpretation of the Louise aria and Tchaikovsky's *Pique Dame*. Marjorie Hanellin sang with assurance, and her interpretation of the aria from *Tosca* and *Ave Maria* from *Cavalleria Rusticana* showed musical intelligence and fine taste; her soprano voice is naturally placed and makes a good impression. Lillian Gothelf, dramatic soprano, was heard in the aria from *Cavalleria Rusticana* and in a group of English and Italian songs. She has a powerful voice of appealing quality, well equipped; she secured her best effects in the prelude of *A Cycle of Life* by Ronald and also in the Italian song, *Caro Mio Ben*, by Giordani. Sophie Spivak, soprano, sang with much feeling and in a sweet voice Russian songs by Rachmaninoff.

Mr. Znaida himself concluded the program with the arias from *La Boheme* by Puccini and *Gioconda* by Ponchielli. He was in excellent voice and heartily applauded by the audience. The singers had the able assistance of Mrs. M. Znaida and M. Popkin at the piano.

Noyes Group Movement Spreading

The Noyes Group Movement, which is spreading so rapidly throughout the country, is based upon Florence Noyes' discovery of how the laws of rhythm may be applied to human unfoldment. With Wolstan Crocker Brown as co-worker, this discovery has been developed into a complete educational system. Among the subjects offered at the school in New York, and at its many branches in other cities, are rhythm in the training of children, rhythm in the home, in sports, in nature and in sculpture. Demonstration-recitals are given frequently, the movement being based solely on the laws of rhythm in the form of lyric drama, dance-groups, pantomime, lyrical whimsies (humorous) and rhythmic character sketches. Masques also are presented from time to time.

The summer camp of the Noyes School of Rhythm is situated at Cobalt, Conn., where many opportunities are offered girls and women to have a good time and in addition to store up energy for the winter's activities, whether they be in the home, at school or at business.

Harper and Barr Sing Balcony Scene

Helen Harper and James A. Barr gave the balcony scene from *Romeo and Juliet* at the annual June fete of the Washington Arts Club on the estate of Dr. John Ryan Devereux at Chevy Chase on June 9.



RUTH
BRETON

Violinist

CONCERT MANAGEMENT ARTHUR JUDSON
Steinway Hall NEW YORK Packard Building PHILADELPHIA

Steinway Piano



LILLIAN
HUNSICKER

SOPRANO

In Europe until September 15

American Tour Season 1927-1928 in

Concert—Oratorio—Recital—now being arranged

Address:—1412 Steinway Hall, New York City

American Orchestral Society Announces Series of Free Concerts

The sixth season of post-graduate work of the American Orchestral Society which has just closed, has in all respects been the most successful in its history. It may be recalled that at the beginning of this society's existence, educators were somewhat skeptical regarding the possible achievement of its musical aims and purposes; also, teachers were inclined to be suspicious of its motives and reluctant to have their pupils enroll; the several conductors throughout the country disregarded the appeals made to them in behalf of the graduates and the public took very little concern of the concerts which this society gave.

Today, the whole situation has changed. Educators regard the post-graduate work of the American Orchestral Society as extremely valuable and necessary for all music students, whether artists or artisans. The music teachers are anxious to have their advanced pupils enroll in order to avail themselves of the broadening influence resulting from contact with the great symphonic masterpieces. Conductors throughout the country are looking to the society for recruits to fill the vacant positions in their orchestras, realizing that the standards required by the American Orchestral Society for graduation insure a very well equipped orchestral candidate. The music loving public of New York has also come to realize that the concerts of this society are worth hearing.

This transition is the result of the untiring efforts of Chalmers Clifton, who has directed the musical activities of the society for the past five years.

One-hundred and twenty-seven students have been prepared and graduated during these six years, one or more of them occupying positions in every symphonic orchestra throughout the country with the exception of the Boston and Chicago symphony orchestras. During the five years of Mr. Clifton's incumbency, forty-five young American-taught artists have appeared as soloists with the orchestra at its concerts.

During the season of 1922-23, the training orchestra has studied and played at concerts a total of thirty symphonic compositions; 1923-24, thirty-five; 1924-25, thirty-eight; 1925-26, fifty, and 1926-27, forty-eight. The amount of routine and repertory which the student is equipped with upon graduating after three years' work in the society is enormous when it is realized that the symphonic compositions studied in any season are not duplicated the succeeding year. The repertory of the third year often includes some works that have been studied the two previous years. During the last five years the training orchestra has also rehearsed and played at concerts twenty-two compositions by American composers.

The work of preparing American conductors has been carried forth by the musical director with pronounced success. Each year aspirants who apply are subjected to an increasingly higher entrance test. The musical director has come to realize that the most exacting requirements are none too severe in order to accomplish results in this unique phase of the society's work. An average of fifteen students have been working with Mr. Clifton each season. Some of these young potential conductors have started on their careers. Others are returning each year for more work.

During the past five years the society has given sixty-one free concerts in the high school auditoriums, Cooper Union Auditorium and in the concert halls of New York. Last season seventy-four rehearsals and nine concerts were held, at which an average student attendance of eighty-seven was sustained. Although this average attendance is larger than that of previous seasons, it is not, however, the surest proof of the real advancement in the musical standards of the society. This is more conclusively shown by the fact that during this past season forty-eight of the standard symphonic compositions were rehearsed and many played at the concerts, as compared with thirty, five years ago. Twenty-six students were graduated from the society in the season. Eighteen students have been placed in positions in the following orchestras: Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, St. Louis Symphony and the Roxy Theater Orchestra.

During the past season 210 theory classes have been held under the direction of Franklin Robinson. These classes are given as part of the course of study and are free for the students enrolled in the training orchestra. They are also open to outside students by the payment of a small fee. Six concerts have been arranged for next season in Mecca Hall on the following Monday afternoons at three o'clock: November 21 and December 19, 1927; January 30, February 27, March 26, April 30, 1928. The seating capacity of Mecca Hall is thirty-five hundred and the officers of the American Orchestral Society are anxious to play these concerts to capacity houses. Admission is free by invitation, and any music loving person may attend these interesting and well rendered concerts by communicating with the American Orchestral Society either by telephone or by letter. Two unreserved seat tickets will be sent before each concert to persons who apply.

Good Season for Hart House String Quartet

The Hart House String Quartet is anticipating a fine season next year, having bookings in the United States as far West as Oklahoma. Canada is celebrating its Diamond Jubilee of Confederation this summer and plans are under way for concerts in New York, Boston, Buffalo and Detroit, to be given by the quartet in conjunction with Edward Johnson, Eva and Juliette Gauthier and the Mendelssohn Choir of Toronto, in commemoration of this event. The Hart House String Quartet will appear in Ottawa on July 1.

Mona Bates Offers Summer Course Scholarship

Mona Bates, pianist, is offering a scholarship in connection with her summer course in Toronto, beginning on July 4. Following a busy concert season, Miss Bates has

decided to spend the summer teaching. If this season is anything like last, she will have many pupils participating in the work.

Elizabeth Symphony Orchestra's First Concert

Christiaan Kriens conducted the debut concert of the Elizabeth Symphony Orchestra, Dr. Henri E. Abel, president, in the auditorium of the Hamilton High School, May 12, August May appearing as piano soloist. Ulrich Jelinek is concertmaster of this organization of ninety players, both



THE NEWLY FORMED ELIZABETH, N. J., SYMPHONY ORCHESTRA
Christiaan Kriens, Conductor.

sexes, and local papers gave it many columns of notices. One paper said: "... were equal to the marvel of developing into concert shape, after only ten rehearsals. ... everywhere was heard approval, and many of the city's music teachers were generous in praise." A prominent orchestral number was Kriens' own suite, In Holland, which received special attention; also the difficult accompaniment of the Liszt E flat piano concerto was highly praised. All in all this first orchestral concert of a new orchestra was a genuine success.

Bernard Ferguson Closes Busy Season

Bernard Ferguson recently completed his season by making a tour of three weeks as soloist with the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor. Among the interesting dates fulfilled during the tour were the opening concert in the Drake University Field House at Des Moines, Ia., the Spring Festivals at the University of Missouri at Columbia, University of Kansas at Lawrence, the Lawrence College Festival at Appleton, Wis., and the public school music festivals at St. Joseph, Mo., and Milwaukee, Wis.

Mr. Ferguson sang every night at the orchestra's concerts, was invariably in excellent voice, and scored an unqualified success both with the critics and the public. At Appleton he sang the baritone role in Coleridge-Taylor's Hiawatha's Departure, and at Milwaukee he sang his favorite role of Elijah with the combined High School Girls' Chorus and the Lyric Male Chorus, under the direction of Alfred Hiles Bergen.

In April Mr. Ferguson appeared with the Mendelssohn Choir of Pittsburgh, Pa., Ernest Lunt, conductor, in a performance of the Bach Passion according to St. Matthew.

During the summer months Mr. Ferguson will fulfill several professional engagements and enjoy a rest in the Northern woods of Minnesota. He plans to re-open his vocal studios in St. Louis early in September, and will be available for concert and oratorio engagements in the middle west during the winter.

Mr. Ferguson is under the management of Arthur J. Gaines, manager of the Minneapolis Symphony Orchestra.

The People's Chorus Sings

A free concert was given by the People's Chorus of New York, under the direction of L. Camilieri, at Town Hall on June 2. Crystal Waters sang in various costumes illustrating the periods of folk songs of which Harold V. Milligan gave an explanation. The chorus sang excerpts from Bach, Beethoven, Mendelssohn, Gounod and others. Mr. Camilieri gave a demonstration of the sight singing method used at the weekly meetings of the chorus. The audience took part in the songs, copies of which were provided. The chorus sat in the auditorium among the audience which was very large. This is the first of such free concerts.

Cesare Sturani Presents Pupils

Cesare Sturani presented several of his pupils in a recital at his New York studios recently. Those participating were Irene Maier, Anita Palmer, Ruth Cowley, Maria Mortarotti, Amelia Sanandres and Ethel Foster. Their singing reflected much credit upon the work done by Mr. Sturani for

all sang with a freedom of production, a roundness of tone and clarity of diction. Good style characterized their interpretations. Miss Foster was particularly interesting, but each and every one of the young singers did well. Mr. Sturani presents his pupils in a recital every fortnight.

Faust at Cort Theater

It was a fairly good performance of Faust that was listened to by a handful of people at the Cort Theater on May 31. Certainly many inferior ones are heard here an-

These artists, whose ability has been proved by repeated engagements and enthusiastic appreciation, are for the season of 1927 and 1928 under the exclusive Concert Management of

R. E. JOHNSTON

1451 Broadway, New York City

Creighton Allen, Pianist
Melba Alter, Mezzo-Soprano
Edith Browning, Soprano
Anna Case, the Popular American Soprano
Lucille Chalfant, Phenomenal Coloratura Soprano
Giuseppe Danise, Baritone of Metropolitan Opera Co.
Yvonne D'Arie, French-American Lyric Soprano
Giuseppe De Luca, Baritone of Metropolitan Opera Co.
Paul de Marky, Pianist
Rafaele Diaz, American Tenor
Daisy Elgin, Soprano
Dorothea Flexer, Contralto of Metropolitan Opera Co.
Beniamino Gigli, the World's Greatest Tenor
Curtis Grove, Lieder Singer
Hallie Hall, American Mezzo-Soprano
Rosa Low, American Soprano
Charlotte Lund, Soprano and Operatic Recitalist
Mary Manley, Coloratura Soprano
Queenie Mario, Soprano of the Metropolitan Opera Co.
Oscar Nicastro, South American Cellist
Rosa Raisa, the Great Dramatic Soprano of the Chicago Opera Co.
Giacomo Rimini, Italian Baritone of Chicago Opera Co.
Mabel Ritch, American Contralto
Moriz Rosenthal, King of the Keyboard
Titta Ruffo, Baritone of the Metropolitan Opera Co.
Alberto Salvi, World's Greatest Harpist
Frances Sebel, American Lyric-Dramatic Soprano
Jessie Slatie, Soprano
Erich Sorantin, Violinist
Irma Swift, Coloratura Soprano
Donald Thayer, American Baritone
Anne Tyson, Contralto
John Charles Thomas, America's Own Baritone
Mischa Welsford, A New Violin Sensation
The Three Marmeln Sisters — Delightful Novelty Dancers
and
The Biltmore Friday Morning Musicales

MARIANNE KNEISEL
and
FRANZ KNEISEL, 2nd

will accept a limited number of students for
VIOLIN PLAYING AND CHAMBER MUSIC
at KNEISEL HALL, BLUE HILL, MAINE

(Founded by the late Franz Kneisel)

from July 4 to August 31, 1927

A Building has been erected, especially designed, containing Social Meeting and Recital Rooms for Ensemble playing, also a Music Library and a Hall for Concerts and Lectures for the accommodation of students.
For terms of tuition and particulars for living accommodations, etc., apply to the Secretary of Kneisel Hall, Blue Hill, Me.

1927
**Summer Master
Classes**

JULY 19TH-AUGUST 30TH
MASON-HAMLIN PIANO

SCHMITZ

Management: BOGUE-LABERGE, INC., 130 W. 42nd St., New York

COLORADO SPRINGS

COSSITT HALL

CASCADE AVENUE

CLASS AND PRIVATE TEACHING

PIANO TECHNIC INTERPRETATION

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, with Walter Dunham at the piano, were presented in concert for the benefit of the Home Neighborly Service. All the numbers were given with their customary fine musicianship and artistry. The first part of the program consisted of solos and duets, and for the second part Nora's Holiday (H. Lane Wilson) and a cycle of old English melodies were offered.

The eighth annual Follies of the Tuesday Musical Club, Mrs. Eli Hertzberg, president, were given with Catherine Clarke, chairman. Many novel and original ideas were introduced. Numbers were presented in vaudeville form.

The San Antonio College of Music, John M. Steinfeldt, founder and president, recently held a series of recitals by pupils from the piano classes of Mr. Steinfeldt, Cecile Steinfeldt Satterfield, and Lottie Brinkman, and from the classes of Silvestre Revueltas in violin. All were greatly enjoyed.

Haydn's Creation was presented by the choir of Laurel Heights Methodist Church with the following as soloists: Louise Hillje, soprano; Frank Springer, and Ralph Soule, tenors, and Francis de Burgos, baritone. David L. Ormesher directed and Roy R. Repass was at the organ.

The March program of the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, consisted of a one-act play, Desert Smoke (Dwight L. Clarke); a group of songs by Jane Alden, soprano, and several numbers by members of the Junior Department.

Maria Ascarra, well known dramatic star, recently presented an unusual and most interesting program entitled, Humanized and Modernized Shakespearean Women. Scenes from Romeo and Juliet, Merchant of Venice, Henry VIII, and Macbeth were presented.

Helen Oliphant Bates and Ethyl Neal Matthews presented pupils from their classes in piano and dramatic art respectively.

Cara Franklin arranged an interesting program following the regular meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. The participants were: Claude Bonam, fourteen-year-old soprano, with John Denning, thirteen-year-old violinist, playing an obligato, and Mrs. A. M. Fischer at the piano; Frederick King, organist; Carlos Gutzeit, Roy R. Repass, pianists; James Lauterdale, baritone; Major Leigh C. Fairbanks, baritone, and Captain C. F. Snell at the piano. Hugh McAmis, municipal organist, gave a talk on the development of the organ, and there was a mixed chorus, directed by David L. Ormesher, with Lucy Banks at the piano.

Virginia Majewski, violinist; Mrs. Fred Jones, soprano; Charles Stone, tenor; and Ethyl Neal Matthews, reader; with Grace Miller and Walter Dunham, accompanists, were presented in concert for the benefit of the social welfare work of the Alamo Post of the American Legion Auxiliary.

Dorothy Borchers recently returned from a concert tour with Josephine Lucchese, for whom she was accompanist. Miss Borchers is an artist-pupil of John M. Steinfeldt, president of the San Antonio College of Music. While on tour she played a number of his compositions.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, presented a program of violin ensemble music with Mrs. T. M. Wheat as chairman. The program consisted of Capriccio (Hermann), Trio in G major (Haydn), Duet for two violins (Spohr), and Symphonie Concertante (Maurer). The participants were Virginia Majewski, Mrs. T. M. Wheat, Walker Hancock, and John M. Steinfeldt, Jr., violinists; Gertrude Miller, cellist, and Grace Miller and Catherine Clarke, pianists.

John M. Steinfeldt, composer-pianist, and Silvestre Revueltas, violinist, with Cecile Steinfeldt Satterfield at the piano, appeared in a morning musicale. Mr. Steinfeldt played with his customary fine musicianship, splendid interpretative insight, and clear-cut technique Beethoven's sonata, Op. 27, No. 2, Chopin's sonata, Op. 58 in B minor, and shorter numbers by Liszt, Steinfeldt, Debussy and Dohnanyi. Mr. Revueltas' numbers were by Beethoven, Chausson, Pugnani-Kreisler, Francaeur-Kreisler and Kreisler, all of which were given in a firm, resonant tone, and with excellent technique. Each artist responded with encores. Mrs. Satterfield gave her customary fine support at the piano.

The Tuesday Musical Octet (violins), with Mrs. Edward Sachs, pianist, as leader, appeared in annual recital, assisted by Mrs. Guy Simpson, contralto; Mrs. Fred Jones, soprano; Charles Stone, tenor; Warren Hull, baritone, and Maria Ascarra, reader. The numbers given by the Octet with fine tonal balance, and excellent ensemble work were the Largo from the New World Symphony (Dvorak), Rosary (Nevin), Toy Soldiers' March (Kreisler), Passe Pied (Gillet), Famous Waltz (Brahms), Dall Oriente (Labate), and Song of Spring (Bruch). Mrs. A. M. Fischer assisted at the organ for some of the numbers. All gave artistic renditions. The octet played all accompaniments in a highly satisfactory manner.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, presented the annual Army Night, with the participants from the Army. Mrs. P. J. R. Kiehl was chair-

man. Those appearing were: Mrs. E. J. Rehmer, soprano; Mrs. Rexford Shores, pianist; Mrs. H. H. George, soprano; Mrs. T. Sapia-Bosch, violinist; Major L. C. Fairbanks, baritone; Virginia Majewski, violinist; Mrs. V. Reed, soprano, and Captain H. P. Calmes, cornetist. The accompanists were Mrs. Rexford Shores, Mrs. Ralph Glass, A. Blanco, Captain C. F. Snell, and Grace Miller.

Jean Gros' Marionettes were presented as the eighth and last attraction this season of the Mildred Gates Series. The Adventures of Huckleberry Finn was presented for the matinee performance to an enthusiastic and delighted audience of children and adults, and in the evening Shakespeare's A Midsummer Night's Dream, rearranged for marionette use with incidental music by Mendelssohn. Preceding each performance Mr. Gros explained something of the working of a puppet and at the close of the evening performance the curtains were dropped to the floor and the arrangement of the platform and the manipulation of a marionette was explained, making the performances doubly interesting.

The Baylor College Choral Club of Belton, Texas, Jettie J. Denmark, director, appeared in an interesting program recently.

Walter Dunham, organist of the Scottish Rite Cathedral, presented an interesting program. Compositions played were by Mascagni, Russell, Hollins, Baird, Rachmaninoff and Sibelius, all of which were played with Mr. Dunham's customary artistry. S. W.

Charles A. Sink Elected President University School of Music

Charles A. Sink was elected president of the University School of Music, Ann Arbor, Mich., at the annual meeting of the Board of Directors, June 4. Mr. Sink succeeds Doctor F. W. Kelsey, who was president from 1889 until his death on May 14.

Mr. Sink graduated from the University of Michigan in 1904, and immediately thereafter was elected secretary and business manager of the University School of Music, which also maintains the Ann Arbor concerts and May Festivals.



© Rentschler

CHARLES A. SINK

During these years he has developed the work of the school and of the concert activities to such an extent that both have acquired national and international reputations. The School of Music maintains a faculty of over thirty musical experts, and has an enrollment of about seven hundred, the major portion of whom are advanced professional students, coming from practically every state in the union and from many foreign countries. Its graduates and former students are found throughout the musical world filling important positions as teachers, performers, critics, and composers. In the concert field, Mr. Sink, through the medium of the Choral Union and May Festival concerts, has brought to Ann Arbor many of the world's greatest artists and organizations. The May Festivals have given Ann Arbor an outstanding artistic reputation.

Mr. Sink has supplemented his musical activities by extensive public service for many years. He served on the local Board of Education for twelve years as member and

president, and also served as president of the State Association of School Board Members and Superintendents. He is at present serving his fourth term in the Michigan Legislature, four years in the House of Representatives and four years in the Senate, during all of which time he has been chairman of the important Committee on Education in the respective houses. Under his chairmanship Michigan has passed many progressive educational laws, which have attracted the favorable comment of educators throughout the country. Mr. Sink thus has had a wealth of constructive experience, not only in the field of musical management, but also in the general field of education. All of these resources he brings to the new position to which he has been elected.

Sokoloff Engaged for Five Years More

Nikolai Sokoloff, under whose direction during the last nine years the Cleveland Orchestra has been developed to its present and recognized status among the major symphony organizations of America, is to occupy the conductor's desk in the Lake Erie City for another six years. One year of this period represents the unexpired term of the conductor's present contract, which carries him through the tenth season of the Cleveland Orchestra next year; the other five years represent a new contract which Mr. Sokoloff signed before leaving for San Francisco, where he is to conduct the San Francisco Symphony Orchestra in the opening concerts to be given during the summer season by the San Mateo Philharmonic Society.

The announcement, made on the eve of Mr. Sokoloff's departure for the West, by John L. Severance, president of the Musical Arts Association, which supports the Cleveland Orchestra, is of more than passing interest in national as well as local musical circles because of the great number of changes that are going on among the major orchestras of the country.

In his formal announcement of Mr. Sokoloff's new contract, Mr. Severance said: "At the close of this, the Cleveland Orchestra's most successful season, the executive committee was unanimous in its desire to adhere to its present policy, to maintain the high character of the orchestra which has been developed under Mr. Sokoloff's leadership and to assure its permanency by securing Mr. Sokoloff's services for a longer period."

In the season just closed, Mr. Sokoloff took the Cleveland Orchestra out of the United States for the first time, playing in Havana, Cuba, with so great success that the organization has been re-engaged to play there next season. Concerts were also given for the first time in Florida, and these, too, will be repeated next year. The Clevelanders have the distinction of being the only American organization to leave the country for a concert season last year.

The Cleveland Orchestra during its 1926-1927 season played 125 concerts, the largest number in its history. Instead of ending its year with the close of regular symphony season, fifty-five of the members are to remain in Cleveland to give a summer series of popular and symphony concerts in the municipal parks, beginning June 28. These concerts will be under the auspices of the City of Cleveland, with City Manager W. R. Hopkins as honorary chairman, and Victor Sincere as active chairman. A citizens' committee of 100 is being organized to aid in promoting interest in Cleveland's first summer concert series, which will be conducted by Rudolph Ringwall, assistant conductor of the Cleveland Orchestra.

In his development of the organization Mr. Sokoloff has given especial attention to young people, introducing in his first season Children's Concerts, which have been increasingly popular both at home and on tour. He has also aided in the establishment of school orchestras.

Mr. Sokoloff is known throughout the country as the friend of the American composer, giving many performances of American works, and frequently inviting composers to occupy his desk, presenting their own works. He has presented Ernest Schelling's fantasy, A Victory Ball, twenty times, and Douglas Moore's Pageant of P. T. Barnum fourteen times.

Cooke Pupils in Well-Chosen Program

On May 31, at Faraway Farms, the beautiful Haverford estate of Mr. and Mrs. Clarence A. Warden, a musicale was given by pupils of Edgar M. Cooke, Philadelphia voice teacher. The program, in itself well-chosen, was notably interesting because of the wide variety of voices heard, nor could any one type of voice be pointed out as evidencing superior training to the others—a significant fact when one considers the number of voice teachers who are noted for the successful sopranos they turn out, or tenors or baritones, as the case may be. Should not the capable teacher understand and train equally well all types of voice? The work from the Cooke studio offers a strongly affirmative answer.

Those taking part in the program were: sopranos—(coloratura) Jane Birkhead, (lyric) Mrs. Joseph Pew, Jr., and Roberta Pew, (dramatic) Honore Bailey; contraltos—Alice Davis, Wynema McKinley; tenor—Paul Fink; baritone—Dr. George Warren, Jr.; bass—Malcolm Atterbury. Virginia Snyder, accompanist for Mr. Cooke, was at the piano.

Mme. Colombati Entertains

Virginia Colombati entertained with a musical tea on April 30, honoring Mrs. Cesare Antolini, pianist of Florence, Italy. The Misses Fanny Wolfson, Alma Dormagen and Sara Davison assisted Mme. Colombati in giving a very enjoyable musical program. Chev. C. De Lancelotti was the able accompanist. Among the callers during the afternoon were Mrs. Emelio Axerio, Mrs. Bollato, Mrs. San Vincenzo, Florence Foster Jenkins, Mrs. I. Jagenburg, Mrs. C. Roversi, Mrs. H. Gould, Mrs. A. Pewtress, Mrs. C. N. Manfred, Lucy Revello, Vera Nette, and others.

Gottfried Galston Arrives to Teach

J. P. Blake of St. Louis, president of the Art Publication Society, publishers of the Progressive Series of Piano Lessons, spent two weeks in New York during which time he welcomed Gottfried Galston, German pianist, who has just arrived to become a member of the Progressive Series Teachers College faculty in St. Louis. On his way west Mr. Blake was joined by Leopold Godowsky, pianist and editor of the Progressive Series of Piano Lessons. Together they motored through Canada, stopping in Chicago and St. Louis.

ARTHUR WARWICK

Announces

his appointment as head of
the Piano Department of the

Horace Mann School

GOTHAM GOSSIP

WILDERMANN INSTITUTE GRADUATION CONCERT

Town Hall was well filled, June 8, when the Wildermann Institute of Music held the annual graduation concert and conferring of diplomas. Because of a similar contemporary affair, the present writer missed hearing James Calvin Crabtree, organist; Yetta Sanntorzic, Ethel Rochford, Kathleen Bowen and Ange Rizzo, pianists; William Brielfsky and Leona Birnbaum, violinists. A double violin quartet, of whom four were borough prize winners, played a melodious andante by Bohm with altogether surprising ensemble and effectiveness. They were Martha Abramson, Leona Birnbaum, William Brielfsky, Gizella Ehrenwerth, Charlotte Hurwitz, Owlen Lusak, Nestor Lusak and Sarah Swartzmann. Jane Petranich played Mendelssohn's Capriccio Brillante with fluency, and two notable solo violinists were little Gizella Ehrenwerth and Sarah Swartzmann, both showing great talent. Mildred Behlen played Beethoven concerto excerpts with good touch, and Sarah Goodman, who previously showed marked talent as accompanist, offered the first movement of Tchaikowsky's piano concerto. An ensemble for violins, piano and organ enlisted the cooperation of Martha Abramson, Leona Birnbaum, William Brielfsky, Gizella Ehrenwerth, Charlotte Hurwitz, Owlen Lusak, Nestor Lusak, William Rubin, Mathilda Sanntorzic, Samuel Sanntorzic, Sarah Swartzmann, Mr. Crabtree and Miss Bowen. Miss Wildermann played accompaniments to concertos, and flowers were presented all the soloists. June 17 the recital of junior students occurs at the Staten Island Academy. Conferring of diplomas concluded the program.

N. Y. SCHOOL OF MUSIC AND ARTS RECITAL

Twenty-one numbers made up the June 2 recital by students at the New York School of Music and Arts, Ralfe Leech Sterner, president, the program containing piano, vocal, organ and harp numbers. A large audience listened with interest, and some new students were heard. Dorothy Hayden's pretty soprano voice and distinct enunciation were noted; Vivian Menne has a dramatic soprano voice of both power and quality, and looks well; Helen Gumpfer played the Military Polonaise with accuracy and incisive rhythm; Alice Denhardt's playing of the von Weber Concertstueck (first movement) showed broad style and effective execution; Sylvia Sobel has an excellent soprano voice and sang with impulse; Arline Felker's singing of Lullaby (Bond) was most delicate and expressive, while Ralph Barragan played with brilliant touch and style the finale of von Weber's Concertstueck. Madelon Westervelt Eilert played the Capriccio in B minor (Mendelssohn) with fluent technique and bravura, attaining a brilliant climax. Others on the program were Anna De Cew, Elizabeth Street, Katherine Taylor, Helen Mahaupt, Inez Toledano, Margaret Noonan, Bernice Cole, Mary Muldoon, and Messrs. William Benis, Alvin Litman and James Ross. Mrs. Davis accompanied as usual.

MRS. LEWIS W. ARMSTRONG'S SPRING RECITAL

The annual spring recital by piano pupils of Mrs. Lewis W. Armstrong took place, June 10, in the Republican Club Hall, Washington Heights; thirty numbers were played by pupils selected from her class of forty players. Mrs. Armstrong is known as the "dean of piano teachers," and is active and vigorous.

HERBERT STAVELY SAMMOND PUPILS' RECITAL

The Little Salon of the new Aeolian Hall was the scene, June 8, of a song recital by artist-pupils of Herbert Stavely Sammond. The participants were Thelma Haber, Ethel Heeren, Mrs. Reginald Reed, Beatrice Smith, sopranos; Adele Trace, contralto; Walter C. Nickolds and Charles Wallace, baritones. Miss Heeren was the 1926 winner of the gold medal, New York Music Week contest. Beside teaching a large class, Mr. Sammond is the organist of the Middle Collegiate Church, New York, and conductor of the Brooklyn Morning Choral and the Elizabeth Oratorio Society.

BECKERS IN FLOOD SUFFERERS' BENEFIT

Valeska and Vivian Becker (daughters of Gustav L. Becker), with Dorothy Cameron, appeared at an entertainment, dances and music, at Guild Hall, June 13; the three children gave much pleasure through their graceful activities. Others on the program were Etta Beigel, Leonardo Carriero, Ovedia Holther and Ruth Schutzman.

MUSIC STUDENTS' LEAGUE WANTS MEMBERS

The Music Students' League, through Alice Gates, secretary, is making a membership drive. The last meeting was held June 14, when the participants in the musical program were Suzanne Gamberdella, soprano; Shirley Portnoi, violinist, and Victor Trucco, pianist and accompanist.

FRANKLYN MCAFEE PLAYS ORGAN

The closing organ number, evening service, Greene Ave. Baptist Church, was recently played by Franklyn McAfee, organist, of Detroit. Following several years of study, one season being in Ann Arbor, he has studied this year with Prof. Riesberg. He played Lemmen's Fanfare with much imposing brilliancy and from memory; he has undoubted talent for the organ.

Music for the Blind

On June 10 a concert was given at the New York Institute for the Education of the Blind in the Institute's new building, Pelham Parkway at Williamsbridge Road, New York City. The program was as follows: Coronation March by S. Svendsen, played on the organ by Mary Kleine; Andante, from Sonata, op. 49, No. 1, by Beethoven, played by Beatrice Saladino, pianist; Flow, Thou Regal Purple Stream (Old English), sung by Henry Heuser, baritone; Song, from Sea Pieces, by Edward MacDowell, played by Rose Boccia, pianist; Cantata, Snow White, by Franz Abt, sung by the chorus; Spring Song by Alfred Hollins, played on the organ by Robert Judkins; two etudes, Idylle and Hungarian, by Edward MacDowell, played by Ruth Johnson, pianist, and Hail to the Chief, by Ebenezer Prout, sung by the chorus.

Carnahan Pupil in Recital

Edith Ackerman Dryer, a pupil of Franklyn Carnahan, well known Cleveland pianist and teacher, presented an interesting program at the Euclid Avenue Studio, that showed to advantage the musician's work of both student and instructor. Especially well played were the modern num-

bers, notably the Debussy arabesque and the Nails Waltz by Delibes-Dohnanyi, in which the pianist disclosed tone of both delicacy and depth through a remarkably well seasoned technique. The Chopin F minor concerto closed the program and was given an excellent reading. Orchestral accompaniments were played by Elizabeth Duff.

Suzanne Keener in Forty-four Concerts

Suzanne Keener, charming coloratura soprano, formerly of the Metropolitan Opera Company, who has just completed a successful concert season of forty-four engagements, only has the month of June for absolute rest, as she has already been booked for several summer recitals. During the 1926-27 season the popular young singer filled



Photo by Cunningham

SUZANNE KEENER

twenty-seven dates at colleges and universities alone. She is a great favorite with the students, and on many occasions has declared that she "loves to sing to young people because they are so enthusiastic and responsive." Her highly diversified programs—combining the strictly conventional recital program with the costume recital—have sufficient variety and charm to appeal to all classes of music-lovers.

During the season just closed Miss Keener appeared under the direction of Andrew Baird at Poughkeepsie, N. Y., as soloist with the Orpheus Club, and at Middletown, N. Y., with the Apollo Club, on May 23 and 26 respectively. She gave concerts in North and South Carolina, Virginia, Kentucky, Missouri, Iowa, Oklahoma, Texas, Arkansas, Tennessee, Kansas, Nebraska, Pennsylvania, Georgia and New York. Miss Keener's southern tour proved such an overwhelming success that she is being brought back for concerts during December, January and March in Kentucky, North and South Carolina, Georgia, Tennessee and Florida. She has already been booked for over twenty concerts for next season, opening early in October with her first tour of the Pacific Coast, and will sing several concerts in the States of Utah and Colorado on her way East during the middle of November.

One of Miss Keener's important summer engagements will be a recital for the delegates to the State Convention of Northern Ohio Music Clubs in July.

Lyell Barbour's London Recital

Lyell Barbour, who returned to his own country this season and made a successful re-appearance in New York, is now in England, where he gave a concert at Wigmore Hall, London, on May 10. His program included the Mozart fantasia, the Beethoven sonata in D major, a Brahms group, and pieces by Albeniz, Granados and Debussy. The young pianist was cordially received and as usual the press commented favorably on his rendition of the program. After his recital on April 6 at The Hague, Mr. Barbour was engaged at once to play with the orchestra at Schevenin-

gen on August 7. He has also played a number of private engagements in London.

Geraldine Calla Nolan Joins Klibansky Studio

Geraldine Calla Nolan, a soprano with a beautiful voice, is studying with Mr. Klibansky, having been recommended to him by Walter Damrosch who is much interested in her career. Since studying with Mr. Klibansky she has made remarkable progress, as everybody remarks who previously heard her; in the fall she will go on a concert tour.

Other Klibansky pupils too have been heard successfully in concerts, among them, Fanny Block, in Windsor, Ont., and in Flint, Mich.; Aimee Punshon at a musicale at the home of Mrs. W. Shakmann, and in Boston, where also Grace Williams and Paul Simmons sang The Redemption; Paul Simmons, at the Daly Theater in New York; Anne Elliott, in recital at Steinway Hall on May 18; Cyril Pitts and James Philipps, engaged at a Methodist Church and the former soloist at an Asbury Park Church during the summer months; Virginia Albin, heard at the Plaza Hotel; Alveda Lofgren, substituting at the Central Presbyterian Church, East Orange, and at the Park Avenue Church in Orange, N. J.; Mrs. Johnston Wheeler, soloist at the Community Church, Douglaston, L. I., and Paul Simmons, singing at the Presbyterian Church in Irvington-on-the-Hudson.

Eulah Cornor Sings Carmen

The season has not yet closed for Eulah Cornor, contralto, who has to her credit many successful appearances with the Cincinnati Opera and St. Louis Opera companies and in concert and recital. Miss Cornor's fine contralto voice has won her much praise throughout the country and her bookings for next season will doubtless be plentiful. On June 11 Miss Cornor took part in the production of Carmen at the Stadium in Minneapolis, given under the auspices of the University of Minnesota. The cast included, besides Miss Cornor, such well known artists as Edward Johnson, Ina Bourskaya and Stephanson, Metropolitan Opera tenor, contralto and bass, respectively.

Fat Royalties for Schenck

The H. W. Gray Company (Novello) recently paid Elliott Schenck his annual royalties, which represent big sales of his choral compositions published by them. First in the number of copies sold is The Faint Little Heart, a short cantata for women's voices; also Golden Slumbers, for women's voices. Home Coming, a marching song for male voices, with snare drum obligato, leads the male choruses, which include The Birds of Bethlehem, If Wishes Were Horses, Oh Lady Moon, etc.

From June to October

**CLARENCE
ADLER**

Conducts

**Master Classes
in Piano Playing**

at

KA-REN-NI-O-KE

His Music Camp at

LAKE PLACID, N. Y.

Address: Secretary, 137 West 86 Street
New York

VAN RHYN **RENE—VOCAL TEACHER**
Studio 346 West 71st Street, New York
Telephone: Susquehanna 9541

The Brahms Chorus of Philadelphia

N. LINDSAY NORDEN, Conductor

**"The Brahms Chorus Gives Fine Concert
at Willow Grove**

The Chorus, which is the newest of the important choral organizations of this city, numbered about ninety last evening, and as has been the case in its previous public appearances, sang exceedingly well, especially in view of the fact that out-of-doors singing was a novelty to the members of the Chorus, as well as the further fact that the acoustics of such singing are always baffling to singers. But the tone quality was excellent, the intonation and enunciation exceedingly good, and the Chorus followed the indicated wishes of Mr. Norden with clock-like precision. Many of the numbers selected by the Conductor were in from five to eight parts. Some of the more important choral numbers were: Weelkes' "On the Plains," a clever arrangement

of the Negro Spiritual, "Swing Low, Sweet Chariot," an exceedingly fine performance of Camille Zeckwer's "I Met With Death," "Venita," of Brahms, Fatyeff's strikingly original setting of "The Creed," Dr. Tily's "Crossing the Bar," and "The Devil's Awa," by Delamarter; these all being sung a cappella. With piano accompaniment were sung "Sleep Song" from Henry Hadley's "Music, an Ode," in which the solo part was most effectively sung by Miss M. Louise Jacoby, "The Coronation Scene" from "Boris Godounoff," by Moussorgsky, with Wilbur Evans as the baritone soloist, and the Choral and Closing Chorus from "Die Meistersinger," Wagner.

Philadelphia Public Ledger, June 8th, 1927.

CHICAGO

GUNN, LIVEN, WELLS AND SPRY PUPILS WIN FINAL PRIZES

CHICAGO.—Pupils of Glenn Dillard Gunn, Sophia Brilliant Liven, Howard Wells and Walter Spry won out in the finals of the Annual Greater Chicago Children's Piano Playing Tournament at the Stevens Hotel, June 8. Some thirty boys and girls appeared in the finals, the survivors of some fifteen thousand contestants entered in the tournament. There were nine winners chosen—first, second and third prize winners in each of three divisions. First prize was \$500, second \$300, and third \$200—and the pianist who, in the opinion of the judges was the best of the three division winners received an additional award of \$1,000 and the title of Champion Amateur Junior Pianist of Greater Chicago. The champion award was accorded fourteen-year-old Saul Dorfman, a pupil of Glenn Dillard Gunn. Florence Kirsch, student of Howard Wells, carried off first prize in the first division; Norma Kanter, second, and Pearl Drobins, third. In the second division, Rosalyn Tureck, student of Sophia Brilliant Liven, was awarded first honors; Adele J. Broz, second, and Mortimer Scheff, third. The third division's first honors were won by Saul Dorfman, Glenn Dillard Gunn's student; Miriam Mesirov, another student of Mm. Brilliant-Liven, carrying off second, and Howard Feiges, student of Walter Spry, third.

A three weeks' stage engagement has been offered the three first prize winners by the Marks Brothers in conjunction with National Playhouses, Inc. The contract calls for a one-week appearance at three Chicago theaters. In this contract young Dorfman is to receive \$150 a week, and Rosalyn Tureck and Florence Kirsch \$100 a week each. More than five thousand spectators gathered in the massive grand ballroom of the new hotel to hear the young pianists.

Commenting on the playing, Glenn Dillard Gunn, critic of the Herald and Examiner, said: "All played with virtually flawless technical command. Most of them showed excellent taste in the music chosen to supplement the required test pieces. Indorsing the judges' verdict, I applaud all the contestants, but commend especially Saul Dorfman, grand

champion, for the dramatic power, tonal beauty and musical eloquence of his performance of the Chopin B flat minor scherzo. I also pay tribute to the suave and facile legato—most difficult of pianistic attainments—demonstrated by Rosalyn Tureck, pupil of Sophia Brilliant-Liven, second division winner, and acknowledge the grace and charm that made the performance of Florence Kirsch, pupil of Howard Wells, first division winner, a perfect bit of pianistic art."

LOUISE ST. JOHN WESTERVELT PUPILS IN RECITAL

Louise St. John Westervelt's pupils (and they are numerous) all sing well. Some, naturally, are more talented than others, but as far as using their voices most effectively, every one emanating from this prominent instructor's studio understands thoroughly that phase of the art of singing. These thoughts were brought to mind at the recital presented by some twelve of Miss Westervelt's advanced and artist-pupils at the Columbia School Recital Hall, June 1. To single out one for outstanding work would indeed be difficult and unfair, for each offered her level best and the result was singing that would do credit to professionals. Those contributing to the evening's enjoyment were Virginia Banford, Betty Hill, Frances Tillman, Bernice Anderson, Virginia Salek, Lorraine Zuegel, Kathryn Billig, Fannie Unger, Marion O'Connor, Virginia Bills, Katherine White and Jewel Prosser. Those heard on previous occasions impressed especially through the marked improvement made since last heard, including Fannie Unger, Marion O'Connor, Virginia Bills, Katherine White and Jewel Prosser. All are associated in words of praise for an evening of fine singing—a great credit to Louise St. John Westervelt!

NATIONAL SWEDISH CHORUS FROM SWEDEN

On its transcontinental tour of America under the patronage of Prince Gustaf Adolf, the National Chorus of Sweden stopped in Chicago for a concert at the Auditorium Theater, June 6. No tickets having been received at this office, the concert cannot be reviewed.

MANY BUCHHALTER PUPILS IN DEBUT RECITALS

Since locating in Chicago a few years ago, Isadore Buchhalter has presented some twenty-one pupils in debut recitals, all of which were most successful and received the high praise of the press and public. Mr. Buchhalter, who is head of the Philharmonic Conservatory of Music, is one of the busiest piano teachers in Chicago and his many pupils keep him in his studio from early morning until late at night. The merits of a teacher can best be judged through the work and activities of his students. Buchhalter pupils are a great credit to their successful teacher, and their accomplishments in the professional field prove him an intelligent instructor. Seven Buchhalter pupils appeared in the Greater Chicago Piano Playing Tournament, and all seven won gold medals.

PAGLIACCI IN ENGLISH

Leoncavallo's Pagliacci will be given a performance in English at the Auditorium Theater, June 21, under the management of Kate Crandall Raclin. The performance, which is for the benefit of the flood sufferers, will be given by a group of American artists and will be conducted by Arthur Dunham. The production will be staged and costumed by the Chicago Civic Opera Company and fifty members of the Chicago Symphony Orchestra will assist. A concert by the Chicago Symphony Orchestra, with Glenn Dillard Gunn conducting, and several soloists, will preface the Pagliacci performance. Miss Raclin has interested Chicago's most distin-

guished citizens and society leaders in the program and the following are among the patrons and patronesses: Mrs. Rockefeller McCormick, Mrs. William Hale Thompson, Mrs. Edward Hines, Mrs. Louis Eckstein, Mr. and Mrs. Samuel Insull, Mrs. Dr. John B. Ellis, Mrs. John R. Thompson, Mrs. Arthur Meeker, Mrs. Jacob Baur, Mrs. Samuel P. Newton, Mrs. Rudolph Menn, Miss Olga Menn, Mrs. William A. Yager, Mrs. Waller Borden, Mr. and Mrs. Edward Swift, Mrs. William Westerlund, Mrs. S. Delavan Cowles, Mrs. Robert Witt, Julia Deal, Mrs. Francis J. Johnston, Mrs. Joseph B. Long, Mrs. George E. Brennan, Mrs. Nathan L. Blackman, Mrs. James Hamilton Lewis and Mrs. Freer.

WALTER SPRY'S STUDIO RECITAL

At a studio musicale at Columbia School of Music, June 3, Walter Spry, pianist and teacher, presented his artist-pupil, Margaret Farr. A group of solos was most brilliantly set forth by this gifted pianist. Mrs. R. C. Schaffter, assisted, with a group of songs which included Mr. Spry's Barnegat Love Song.

AMERICAN CONSERVATORY NOTES

The fifty-first annual commencement concert and exercises of the American Conservatory will take place June 22 at the Auditorium Theater. One of the largest classes, including the graduates of the various departments, will take part. The concert will be of exceptional merit, the soloists being accompanied by a full orchestra of fifty members of the Chicago Symphony Orchestra. The soloists will be Ruth Alexander, Earl A. Rohlf and Ethel Silver, pianists; Mrs. B. Ray Smith, Alice Salaveick and Gwladys Pugh, vocalists, and Charles Hurta and Leo Miller, violinists.

The summer master school and normal session of the American Conservatory will extend six weeks, from June 27 to August 6. Practically all of the leading instructors will be present and there will be master classes conducted by Josef Lhevinne, celebrated pianist, and Oscar Saenger, voice instructor of New York.

Alyne Tudor, artist-pupil at the American Conservatory, is one of the three singers chosen to compete in the final contests conducted by the Public Theaters and the Chicago Daily News. Miss Tudor is singing at all performances at the Chicago Theater this week.

Mortimer Scheff, piano pupil at the Conservatory, won the \$200 prize in the junior high department of the Greater Chicago Piano Playing Tournament recently conducted by piano manufacturers of Chicago and the Herald-Examiner.

Frances Ernst and Elizabeth Meigs, talented young singers who are studying with Louise Hattstaedt Winter, appeared to splendid advantage in their school opera performances this spring. Miss Ernst sang the leading role in Cadman's Lelewa at the Hyde Park High School and Miss Meigs the leading role in The Pirates of Penzance at the Lewis Institute.

Lavinia Thorkelson, artist-student of Adolf Weidig and Louise Robyn, has accepted a position to teach theory and piano this summer at the St. Cecilia Academy in Nashville, Tenn.

Evelyn Chase, of the piano department, presented her young pupils in an interesting program in the Conservatory Recital Hall, June 3.

MARK OSTER STUDENTS IN RECITAL

Mark Oster, voice teacher and coach, has arranged an interesting program for the recital in which he will present about fifteen of his advanced pupils, at Kimball Hall, June 19. The program will be doubly interesting in that Mr. Oster will close with the Monologue from Otello and Mousorgsky's Song of the Flea. JEANNETTE COX.

Shavitch Returns

Vladimir Shavitch arrived in New York on the S.S. Olympic on June 14 and is leaving almost immediately for his engagements in Hollywood and San Francisco as guest conductor at this summer's symphony concerts in the Hollywood Bowl and the San Francisco Civic Auditorium. The recent successes that Mr. Shavitch has had conducting in Europe have already been reported in the MUSICAL COURIER.

FRANCESCO DADDI

Of Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS
734 Fine Arts Building, Chicago, Ill. Harrison 8755

Bush Conservatory

EDGAR NELSON
President

EDGAR A. BRAZELTON
Vice-President

Unexcelled Advantages in All Branches of

**Musie Dramatic Art
Languages**

STUDENTS MAY ENROLL AT ANY TIME

School Open Throughout Entire Year. Special Summer Courses. Dormitories. Rates Reasonable.

MANY FREE ADVANTAGES

Write Now for Catalog

M. C. SCHWENKER, Secretary
839 North Dearborn St., Chicago

Mr. and Mrs. HERMAN DEVRIES

The Art of Singing—Opera—Oratorio—Recital

526 FINE ARTS BLDG., CHICAGO
Telephone Wabash 3766

STUDIOS 1548 CONGRESS HOTEL, CHICAGO
Telephone Harrison 3800

GEORGIA KOBER

Distinguished American Pianist and President

SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire

BUSH CONSERVATORY 839 North Dearborn St., Chicago

OUMIROFF

FAMOUS BARITONE OF PARIS AND LONDON
Master of the Art of Breathing. Builder of Many Famous Voices
Eminent authority on the art of Lieder Singing and Grand Opera
510 Fine Arts Building, Chicago, Ill.

MARIO CARBONI

BARITONE

CONCERT—OPERA—RECITALS

Lyon & Healy Building

Chicago, Ill.

BARONESS TURK-ROHN

Coloratura Soprano

VOICE BUILDER

STUDIO: 1234 KIMBALL BLDG.
CHICAGO, ILL.

ALEXANDER

ZUKOVSKY

Violinist

Summer Master Class at Ravinia

Address:

238 Central Ave., Highland Park, Ill.

Exclusive Management:

Harry and Arthur Culbertson
4832 Dorchester Avenue, Chicago, Ill.

VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION

Vocal Studio:

400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

ISADORE L. BUCHHALTER

PIANO PEDAGOG

Studio: 915 Kimball Hall Building Chicago, Ill.

THOMAS NOBLE Mac BURNEY

Full Stage Experience

Each Week

VOICE

606-609 Fine Arts Building, Chicago Phone 8988 Wabash

Cathryne Bly Utesch

DRAMATIC SOPRANO

8159 Justine Street Chicago, Ill.

MABEL SHERWOOD

OPERA SOPRANO CONCERT

5483 Kenmore Avenue Chicago

HOWARD WELLS

Pianist and Teacher

"The Pianist's Thumb" and "Ears, Brain and Fingers"
506 Fine Arts Bldg. Chicago, Ill.

BEDUSCHI

Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method — Coaching for Opera, Oratorio, Concert. Suite 70, Auditorium Bldg., Chicago

GORDON STRING QUARTET

JACQUES GORDON CLARENCE EVANS JOHN WEICHER RICHARD WAGNER
1st VIOLIN VIOLA 2d VIOLIN CELLO

Management: Gordon String Quartet, Orchestra Hall, Chicago

E D W A R D COLLINS

Pianist—Composer—Conductor

D 64 East Van Buren Street, Chicago, Ill.

BRILLIANT-LIVEN

SCHOOL OF MUSIC MICHAEL LIVEN, Director

PIANO, VIOLIN, HARMONY, ENSEMBLE PLAYING
1986 Humboldt Boulevard, Chicago, Ill. Tel. Spalding 8189

GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH

Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

WALTER SPRY

PIANIST-PEDAGOGUE

COLUMBIA SCHOOL OF MUSIC CHICAGO



P O U L

B A I

BARITONE
Bush Conservatory

SUMMER DIRECTORY

Adler, Clarence	A	Lake Placid, N. Y.
Azman, Gladys	B	Europe
Benjamin, Bruce	B	Europe
Buhlig, Richard	B	Paris, France
Carnevali, Vito	C	Italy
Chalfant, Lucille	C	Europe
Cole, Rosseter Y.	C	Peterboro, N. H.
Cottlow, Augusta	C	Tivoli, N. Y.
Cory, Vera	C	Europe
Croxton, Lillian	C	Rye, N. Y.
D'Arle, Yvonne	D	Paris, France
Deering, Henri	D	Paris, France
De Horvath, Cecile	D	Western Springs, Ill.
Gara, Vahdah	G	Sabattis, N. Y.
Gardner, Grace G.	G	Hillsboro, O.
Gigli, Beniamino	G	Ricanati, Italy
Gunter, Frederick	G	Greensboro, N. C.
Hadley, Mr. and Mrs. Henry	H	Buenos Aires, S. A.
Kaufman, Harry	K	Europe
Lambert, Alexander	L	Europe
Lamont, Forest	L	Cincinnati, O.
Landowaka, Wanda	L	Saint-Leu-La-Forêt, France
Laubenthal, Rudolf	L	Europe
Leginska, Ethel	L	Chicago, Ill.
Levenon, Boris	L	Brighton Beach, N. Y.
Luboshutz, Lea	L	Europe
Ludikar, Pavel	L	Czecho-Slovakia
Lull, Barbara	L	Europe
Lund, Charlotte	L	Norway
Marmein Dancers	M	Europe
McCormack, John	M	Ireland
Pattison, Lee	P	Haslemere, Surrey, Eng.
Pettis, Ashley	P	Rochester, N. Y.
Pollak, Robert	P	Europe
Prentiss, Donatella	P	Lake George, N. Y.
Proschowsky, Frantz	P	Los Angeles, Cal.
Rabinovitch, Clara	R	Europe
Rosenthal, Moriz	R	Europe
Samoiloff, Lazar	S	San Francisco, Cal.
Schnitzer, Germaine	S	Europe
Stephens, Percy	S	Chicago, Ill.
Stoeber, Emmeran	S	Europe
Southwick, Frederick	S	Minneapolis, Minn.
Thorner, William	T	Europe
Valeri, Delia M.	V	Rome, Italy
Varady, Roszi	V	Europe
Verson, Cara	V	Europe
Viafora, Mr. and Mrs.	V	Europe
Zan, Nikola	Z	Portland, Ore.
Zetlin, Emanuel	Z	Garnet, N. Y.
Zirato, Bruno	Z	Europe

First Week of Goldman Band Concerts

On Friday evening, June 10, the Goldman Band played its scheduled concert on the Mall in Central Park with the special feature of Percy Grainger as conductor of some of his own music. Mr. Grainger conducted his arrangements of the Irish Tune from County Derry, Molly on the Shore and the Shepherd's Hey, and his own original compositions, the Children's March, Over the Hills and Far Away and the Colonial Song. All of these pieces are already so well known to audiences all over the world that they need no comment or description here. It is interesting to note, however, that the band arrangements are extremely successful and effective. A note on the program calls attention to the fact that in the Children's March a more than usually liberal use is made of such instruments as the bassoons, English horn, bass-clarinets, contra-bassoon and the lower saxophones. Mr. Grainger had opportunity to try out his own theories as to scoring for military band during his nineteen months' service as an army bandman. All the arrangements of his music played by the Goldman band are his own and they show the same skill that is shown in his arrangements for regular orchestra. The balance of the program conducted by Mr. Goldman consisted of the Marche Slave, Tchaikowsky; the Mignon overture, Kammerer Ostrow and excerpts from Pinafore. There were also, of course, the usual number of encores.

The program presented by Mr. Goldman on Monday evening of last week, the first in the series of summer concerts, was reviewed in last week's *MUSICAL COURIER*. On Wednesday evening a Wagner program was played. The first concert on the Campus at New York University was given on Thursday evening, and again the band leader was accorded an enthusiastic reception. On Saturday Mr. Goldman's new march, On the Pier, was played, this composition being descriptive of a summer evening on the Steel Pier at Atlantic City. On Sunday evening the program included among other selections Henry Hadley's Irish from Six Silhouettes.

Until August 13, Mr. Goldman will continue conducting his band on The Mall in Central Park on Monday, Wednesday, Friday and Sunday evenings, and on Tuesday, Thursday and Saturday evenings the concerts will be given on the Campus of New York University.

Leopold Pupils Play with Goldman Band

At the Goldman Band concert on the Mall in Central Park on June 10, when Percy Grainger conducted a number of

his own compositions, three piano pupils of Ralph Leopold were heard with the band. They played three pianos in Children's March, Colonial Song and Shepherd's Hey. They were Wellington Weeks of Brooklyn, Elsie Feldman of Paterson, N. J., and Campbell Duckworth of Orlando, Florida.

Cleveland Orchestra Summer Concerts

CLEVELAND, OHIO.—Cleveland takes its place this summer besides its ten sister cities which support major symphony orchestras during a ten months' season and then utilize these organizations during the two summer months to bring open air concerts to thousands of people.

Under the auspices of the City of Cleveland, the Cleveland Orchestra is to give a five weeks' summer series of concerts in the two largest municipal parks, Edgewater and Gordon, both on the shores of Lake Erie. Edgewater is on the west and Gordon on the east side of the city.

The concerts begin Tuesday night, June 28, in Edgewater Park, and continue there for one week, going to Gordon Park to play the second week. Then they will return to Edgewater for the next week, then back to Gordon, with the fifth week held open as a reward to that side of the city which shows the greatest interest in the concerts. Attendance figures will decide the point.

The Cleveland Orchestra is made up of ninety-three members in its regular winter form. Fifty-five of these members will remain in the city to make up the personnel of the summer orchestra, which is to be conducted by Rudolph Ringwall, assistant conductor of the Cleveland Orchestra. Nikolai Sokoloff is in the west, where he went to act as guest conductor to open the San Francisco summer season sponsored by the San Mateo Philharmonic Society.

Seven concerts will be given in the Cleveland parks each week, which means nightly concerts, with the exception of Mondays, and an afternoon concert each Wednesday for children. There will be a special performance on July 4. Every Thursday will be "symphony night," when the best loved and most popular symphonies will be featured. There will also be a "nationality" night each week, when the orchestra will divide the program with a musical organization from one of the foreign groups that make up the population of cosmopolitan Cleveland. A number of other special features are being planned by the committee.

The Cleveland City Council has authorized the building of two orchestra shells which will cost \$10,000 each. They are being built on the same specifications used in erecting the stand at Belle Isle Park near Detroit, where the Detroit Symphony Orchestra has given summer concerts for the past two years.

City Manager William R. Hopkins, whose interest in the cultural development of Cleveland was responsible for the five year contract with the Metropolitan Opera Company, is also responsible for Cleveland's first summer concert season. He has made available sufficient funds to hold more than half the Cleveland Orchestra together for twelve months, instead of ten months of the year.

Mr. Hopkins will act as honorary chairman of the Civic Concerts, and is directing the organization of a Citizens' Committee of one hundred. The executive committee, which is charged with the plans and operations of the series, is headed by Victor Sincere, president and manager of the Bailey Co., and an outstanding business man who has sponsored many musical events in Cleveland. Adella Prentiss Hughes, manager of the Cleveland Orchestra, is vice-chairman, and Georgia M. Bowen, the public relations representative of the Cleveland Orchestra, is secretary. E. C.

Master Class at Chicago Musical College

Carl D. Kinsey, general director of the Chicago Musical College, is responsible for the statement that the enrollment for the summer master class at the Chicago Musical College will this year exceed that of any previous year. The enrollment for the piano and violin classes is especially large, and though Herbert Witherspoon's time is practically all spoken for, the voice department is the only one which has not come up to its full quota at the present writing. The Chicago Musical College boasts of many prominent voice teachers. The list is too long to enumerate all here, but mentioning a few at random one finds such names as Pasquale Amato, Aurelia and Vittorio Arimondi, Gordon Campbell, Rose Lutiger Gannon, David W. Guion, Richard Hageman, Mabel Sharp Herdian, Florence Hinkle, Graham Reed, Lucille Stevenson, Helen Wolverson, and many others who have made names for themselves as singing teachers. By

the time these lines see print it will be only a few days before the opening of the summer master school at the Chicago Musical College.

On June 23, the Chicago Musical College will hold its commencement concert and exercises at the Auditorium Theater. Many surprises are in store that evening, not only as to the talent to be heard and what Mr. Witherspoon will have to say in his address to the graduating class, but also as to honors that will be granted at least one Chicagoan.

Carmela Ponselle's Birthday

Carmela Ponselle was hostess at a charming birthday party given in her home last week prior to going away for the balance of the summer, which will be divided between her sister Rose's home at Lake Placid and at her own camp in Orchard Beach, Me.

During the evening informal contributions, by way of entertainment, were enjoyed immensely by the guests, among whom were: Mr. and Mrs. F. C. Coppicus, Mr. and Mrs. Clayton, Frederick Shang, Jr., Stewart Wille, Marian Bauer, Flora Bernstein, Leonard Lieblich, Helen Fountain, D. F. McSweeney, Miss Slaughter, Jack Spooner, Mrs. James Heaslet, Romano Romani, Ellen Dalossy, Frances Peralta, Josephine Vila, Mr. and Mrs. James Massell, Pierre Key, Dr. John Brennan, Harry Grattidge, John Majeskie, Libby Miller, Edith Prilek, Rosa Ponselle, Anna Ryan, Stephen Czukor, Mr. and Mrs. C. T. Purdy, Mrs. Helene Siedle and others.

There were humorous songs to ukulele accompaniment, cleverly sung by Mr. Spooner; duets by Rosa and Carmela Ponselle, their beautiful voices blending extremely well; a selection from Carmen and some fascinating Hawaiian songs by Frances Peralta. A novel quartet consisting of Rosa and Carmela Ponselle, Frances Peralta and Ellen Dalossy, with Romano Romani at the piano, and Rosa conducting, was a high light of the evening. Dancing and a buffet supper, including, of course, spaghetti, completed one of the happiest evenings this *MUSICAL COURIER* representative has spent in some weeks. Now must one not forget the birthday cake, made by no less a person than Rosa, which did not bear any candles. It might have, however, for Carmela will be listed for some time among the young artists of the present day.

Louise Loring Entertained

Josephine Turck Baker, editor, entertained Louise Loring and her manager, Betty Tillotson, during their stay at Evanston for the North Shore Festival. Following the Elijah, Mrs. Baker entertained over two hundred prominent people of Chicago and Evanston at a reception at her home, "Ashby Crest," in honor of Miss Loring. In her famous little theater, at the top of Ashby Crest, Mrs. Baker gave a delightful program. Miss Loring graciously sang, and increased the friendships she has made in Evanston, where she has many admirers.

Dudley Buck Singers Well Trained

The Dudley Buck Singers, trained and organized by Dudley Buck, has the following artists in its personnel: Marguerite Hawkins, Marie Bard, Boardman Sanchez, Frank Forbes, Alma Milstead, Georgia Graves, Henry Moeller and Leslie Arnold. Following a recent recital the New York Times declared that "The excellent training of the singers gave their performance balance, proportion, blending, shading and the charm of an intimate style that recalled the English Singers."

IDA GRAY SCOTT

VOICE CULTURE

Master Classes

The Most Condensed, the Most Vital, and the Most Practical System of Voice Training Now Before the Public. New York, July 1 to August 15, and in Indianapolis June 1 to June 27.

Address care The Musical Courier
Steinway Hall, 113 West 57th St., New York
Tel. 4500 Circle

TO YOUNG COMPOSERS

DRAMAMOUNT

(two and a half hours from New York City)

A Summer Place to study Musical Composition in all its forms

Address Secretary, T. CARL WHITMER

5743 Howe Street, Pittsburgh, Pa.

After June 15—La Grangeville, N. Y.

ALMA PETERSON

SOPRANO

Chicago Grand Opera Company,
Cincinnati Grand Opera Company,
Philadelphia Civic Opera.

Private Address: 3020 Sheridan Road, Chicago, Ill.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. KILBERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505, 4506.

Cable address: Muscourier, New York.

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
WILLIAM GEPPERT, Associate Editors
FRANK PATTERSON
CLARENCE LUCAS (Paris)
RENE DEVEREUX
CECILIA SAERCHINOR (London)
THORNTON W. ALLEN, Managing Editor
J. ALBERT RIKER, General Representative

OFFICES

CHICAGO AND MIDDLE WEST HEADQUARTERS—JENNIFER COX, 220 to 224 Orchestra Building, 224 South Michigan Ave., Chicago. Telephone, Harrison 5110.

BOSTON AND NEW ENGLAND—370 Huntington Avenue, Room 202, Boston. Telephone, Bank Bay 3181.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CECILIA SAERCHINOR (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6453. LONDON EDITORIAL OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5247. Cable Address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRANK, Sonnenstrasse 27, Berlin-Charlottenburg 1. Telephone, Wilhelm 9144. Cable address, Muscourier, Berlin.

PARIS, FRANCE—NATALIE DE BOGORY, 47, Avenue de l'Opera. (Take elevator to 5th floor.) Telephone, Central 14-85. Cable address: Muscourier, Paris.

MILAN, ITALY—ANTONIO BARRI, 31 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published on the 1st and 15th of every month by
Musical Courier Company
Devoted to the Interests of the Music Trade.

NEW YORK JUNE 16, 1927 No. 2462

The most important airs these days are those used by the aviators.

Outdoor music seems to have no trouble in finding parking places.

The reason for that extended first kiss of Brunnhilde, is that she probably was making up for lost time.

Lindbergh, Lindbergh, Lindbergh! The greatest chorus of praise the world ever has sung for anyone not divine.

To increase the attendance at some concerts, why not try giving away admission coupons with purchases of cigars and cigarettes?

Music papers run on a split hair, a tabloid bank-roll, and a high degree of misplaced optimism, are certain to get into financial trouble sooner or later.

Troubadours and minnesingers used to sound their ballads to win the love of ladies; now they voice them to gain big checks from the recording companies.

Someone writes to ask what we mean by "good popular music." Well, for instance, the Strauss waltzes, the Sousa marches, and the Gilbert and Sullivan operettas.

Word comes from Amsterdam that Sam Bottenheim has just taken the Concertgebouw Orchestra through German cities like Essen, Duesseldorf, Duisburg, Cologne, Wiesbaden, Frankfurt and Mannheim, and Swiss cities like Geneva and Zurich on an extended tour. Considering the number of good orchestras there are in Germany already, this is a remarkable adventure.

Another imposing project for opera in English looms in the offing, as sailors say. Let us hope it will ride the waves of disaster conqueringly and escape the customary shipwreck of nearly all such previous undertakings, some of them launched under auspices no less promising than the forthcoming venture. Stand by, then, and give the new and daring heroes and heroines the right of way. The MUSICAL

COURIER wishes them godspeed and shall be among the first to greet the voyagers if and when they reach the harbor of success.

"Who ever thought," corresponds a correspondent, "that music would sink so low as to tonalize skyscrapers?" Or rise so high as to depict mermaids playing at the bottom of the Rhine.

The MUSICAL COURIER learns with satisfaction of the appointment of Charles A. Sink to the presidency of the University School of Music, Ann Arbor, Mich. He is eminently fitted for the new honor which has been bestowed upon him. For a number of years past Mr. Sink has devoted much time and energy to the execution of his duties as secretary and business manager of the school and he also has contributed largely toward the success of the Ann Arbor Festivals.

Dr. Gustav Stresemann, German Foreign Minister, is either a poor diplomat or poorly informed. In his address at the opening of the music exposition at Frankfurt-am-Main on June 11, he took occasion to denounce jazz. If Dr. Stresemann remains in Frankfurt long enough to attend the concerts of the International Society for Contemporary Music he will have occasion to hear two American compositions, one of them frankly jazzy, the other not entirely free from the jazz influence. Aaron Copland, who wrote the Music for the Theatre, which was selected by the London Committee for performance at Frankfurt, feels very strongly the "negro rhythms" which Dr. Stresemann denounces, and Gilbert's Dance in the Place Congo, the other American work selected to be played at Frankfurt, is based on negro rhythms and negro themes. It has a rousing Bamboola dance, as those who heard it at the Metropolitan Opera House will recall. Dr. Stresemann appears ready to ally himself with the American party whose head is Auntie Everything.

OTTO KAHN HELPS MUSIC IN GREECE

Otto H. Kahn, chairman of the board of directors of the Metropolitan, and one of the most influential financial personalities and patron of many musical enterprises, passed through Athens, Greece, recently, and was so impressed by the musical movement of the country, notwithstanding its low financial resources, that he promised to send his personal contribution as encouragement of its future artistic activities. Mr. Kahn has to be congratulated with all the necessary discretion equivalent to his generous simplicity and modesty.

HONORARY DOCTOR OF MUSIC

One of the oldest musical schools in America, which heretofore had abstained from granting the degree of honorary Doctor of Music to any one, will make an exception to the rule this month when one of America's well known composers, teachers and conductors will be tendered the honor at the commencement concert and exercises of the school. Though the MUSICAL COURIER knows on whom the degree will be conferred, secrecy must be maintained for a few more days. It is said that the composer has written a symphony for the occasion, which will have for a title Irish Symphony. Probably the young man is of Irish descent.

RAVINIA

When these lines see cold print rehearsals at Ravinia will be in full sway, as the opening night is scheduled for Saturday, June 25. Many take Ravinia as a matter of course. They say, and with good reason, that it is an institution and as such needs no longer any introduction to the American public. This is very true, as far as the layman is concerned, but the musicians of this country know better.

After a long season at the Metropolitan or with the Chicago or Gallo opera companies, opera singers like to go to Europe to recuperate and it is not an easy task for a manager to be able to put together such a company as Louis Eckstein assembles annually for his seasons of grand opera at Ravinia.

It has been said that Ravinia is a little Metropolitan Opera as Brussels is a little Paris Opera. This may or may not be true, as Ravinia stands alone—a unique opera house, situated as it is in the woods and giving opera on a scale seldom attained anywhere in the musical world. True, many of the singers are members of other opera companies, but they are heard to very favorable advantage at Ravinia. They seem to love the place and their joy seems reflected in their singing and acting. Then, too, the frame of Ravinia is so well fitted for some of the operas presented at this musical mecca. Europe and South America have a great deal to offer to patrons of music in summer, but nowhere at this time of the

THE MUSICAL RAINBOW AND THE POT OF GOLD

All phases of music as a career, all its requirements, and all its rewards, are set down by Pitts Sanborn in his article An Outline of Careers published by the George H. Doran Co. Mr. Sanborn's article on music is one of thirty-eight contributed by leading business and professional men to this volume, which is designed to minimize the waste of vocational misfits in the United States and to show just what a career demands of the individual and what it has to offer.

After discussing what preliminary education is necessary and how it may be obtained, Mr. Sanborn writes: "Then, when the student believes himself prepared for public appearance, he will not find agents and managers falling over one another to offer him a gilt-edged contract, except in those uncommon instances where they believe they detect an embryo Kreisler or Paderewski. For that reason the aspiring musician should be able still to count on sufficient financial backing to insure him against disaster until he is well launched in the favorable current of professionalism."

Mr. Sanborn believes in a completely rounded musical education. "There are singers," he remarks, "who, it is said, are actually so ignorant of music that they cannot read a note of it, but have to absorb their roles through the aural instruction of a teacher. Others, per contra, are thorough musicians. Mme. Matzenauer boasts that she can master any opera role that lies within the compass of her ample voice without the intervention of a coach. Mme. Sembrich had learned to play well the violin and piano before she perfected herself as a vocalist. Mme. Melba, Mme. Farrar, Mme. Hempel and Mme. Galli-Curci are all proficient pianists; Mme. Melanie Kurt was even at one time a concert pianist.

"In the case of instrumentalists, thorough and comprehensive musicianship is a more general, even an expected, phenomenon. Messrs. Kreisler, Zimbalist, and Casals sometimes lay down the bow to prove in public their indisputable prowess as pianists. Messrs. Rachmaninoff, Paderewski, Ysaye, Kreisler, Zimbalist, and Hofmann, moreover, are all well known as composers. The haste and superficiality that have proved so injurious to the art of singing in the last thirty years have not attacked the instrumentalists. Never were they more rigorously trained technically than at the present time. 'Technic,' one prominent music critic has said, recalling Goethe's remark about genius, 'today runs in the streets!'"

On the mooted question as to whether study in Europe is necessary, Mr. Sanborn states: "Neither study nor professional appearance in Europe are now indispensable, but for all that, Europe is able to offer undeniable advantages to the student of music. Although our own country is increasingly well supplied with musical schools of distinguished equipment and with eminent private teachers, Europe still provides an artistic atmosphere that does not exist on the western continent. The imaginative quickening that comes to the sensitive student through actual living among the monuments and traditions of a great artistic heritage is an enrichment whose worth really cannot be overestimated. And even the irreverent few who profess to hold in ridicule the 'European myth' will hardly deny that the most favorable place for the acquiring of the languages which musicians ought to know is the continent where those languages are spoken. Nevertheless, it is a fact that sufficient preparation for a musical career can now be obtained without setting a foot beyond the borders of the United States. And it is furthermore a fact that neither the most scrupulous of teaching nor any benefit of geography or atmosphere can ever supply what nature has omitted. The kingdom of art, like the kingdom of heaven, is within us, and if, as William James asserts, the great saint has to be born a saint, in similar case is the great musician."

year is assembled such a company as has been drawn together by Louis Eckstein for Ravinia.

Lindbergh, Chamberlain, American virtuosos of the skies. Now, who will be the first musical performer to hop off from New York, and give a recital thirty-six hours later in Paris or Berlin? It would be the world's greatest musical press stunt.

VARIATIONS

By the Editor-in-Chief

The other day, Desider Vecsei, a pupil of De Pachmann, said to us: "What has become of the true legato on the piano? I have not heard it in perfection since the heyday of De Pachmann and Joseffy."

Paderewski, too, possessed the approximately perfect legato in his earlier recital days here. However, of the three, De Pachmann was the undisputed master of the linked tone, and its sheer loveliness still lingers in the memory of those whom it enchanted.

No one excelled, also, De Pachmann's elegance of contour in phrasing, and smoothness and finish of finger technic. Not for him were ranting melodramatics, and orchestral sonorities on the piano. He let others claw the keys; he caressed them. He did not try to be the Atlas of the piano, but rather the Ariel. He worked not in atmosphere of fire, like Pyramon, but in Dorian mood of "flute and soft recorders." He truly was an apostle of beauty, "the beauty of murmuring sound." Honeyed notes dropped from his fairy fingers. Grace, color, coquetry, morbidezza, sensuousness, were set forth with all the subtle and eloquent nuances of pedal, tone and accent.

De Pachmann represented something that has gone from piano playing. His recent appearances in this country showed an impish, grimacing patriarch, more than half affrighted, whose nerveless fingers scampered futilely over the keyboard, and gave pallid performances lacking in all glow or glamour.

Always will the De Pachmann of his great days be missed, as the supreme dispenser of delicate emotions, as the disciple of a tonal art beautiful, which vanished finally only under the vigorous anvil blows of our twentieth century Young Siegfrieds of the piano, giants in intellect and prodigies in passion.

Gentle, and tenderly gracious, is the inscription which Time will record on the Infinite Scroll, for pianistic poets like De Pachmann and Joseffy. Peace and primroses to them, sounders of lispings joys, of the luminous tone, the purling scale, the fluttering pianissimo. Their like never will come again, in a world now attuned to musical joys more robust and coarse.

Brussels, Belgium, June 4, 1927.

Dear Variations:

I am enclosing a clipping from one of the leading Belgium papers, which has caused me much amusement.

As I have written you before, nothing in this age of modernism, futurism and ultrism can upset my blasé equilibrium, and after such operas as Johnny leads the Band, by my friend Krének, and a few others I have heard lately, I am prepared for anything. But can it be possible that the Metropolitan has so changed since my leaving it, that good old Faust has been set aside for the gaiety of the herein mentioned opérette!!!

Shades of all who have passed before the curtain of that noble proscenium, what next?

Believe me, yours very sincerely,

PIERRE MONTEUX.

The clipping to which Mr. Monteux refers, is the announcement of a forthcoming Brussels production of Lido Lady, "the entertaining and languorous American dance operetta, written in jazz, which at the moment is celebrating triumphs at the Metropolitan, in New York."

Lindbergh's luck attended him from first to last during his recent European adventure. Neither Paris, Brussels, nor London, gave a gala opera performance in his honor.

We are in receipt of Robert A. Simons' new book, Bronx Ballads, just published by Simon and Schuster, and illustrated by Harry Hershfield.

We had no previous idea that the jaunty Simon who writes chatty musical criticism for The New Yorker and snappy literary reviews for the Evening Post, also is a weighty tonal historian, and delver into the obscurities of American folk lore.

In Bronx Ballads, the delving of Simons has brought to light a series of songs, whose texts and music reflect eloquently the life and thoughts of the interesting emigrés and their descendants who inhabit that hooked nose of land (immediately north of New York City proper) known as The Bronx.

The Lipschitzes, Mrs. Shephard Margolies, Lester Wilson Wise, the Rosenthals, Wellington Goldberg, and their relatives and neighbors, are made to live under our very eyes, through these tonalized researches of Mr. Simon, which juxtapose the tear and smile, the joys and sorrows, the paeans and threnodies, of a great colony. It is affecting, too, to find

in this early music, the very themes used by Bizet, Wagner, Chopin, Rachmaninoff, Schubert, and other later pilferers of early Bronx folk tunes.

Thanks to Mr. Simons' erudition, and the heart-felt pictures of Mr. Hershfield, their book would give you a merrily running hour, as it did us.

Often some tone deaf but financially successful merchant or banker, says: "I would give half my money to be able to enjoy music." Foolish wish, for he would have to spend the other half, buying new



phonograph records and mechanical piano rolls, and keeping up with the latest devices for rendering his radio more effective.

Pianos should be kept tightly shut during summer, so that the moths do not get out and destroy articles of clothing.

All last week it looked as though the last of the Beethoven Centenary celebrations had taken place, but at the hour of going to press, the epochal news flashes over the cable that there will be a memorial performance of Fidelio, at Salzburg, on August 28. Beethoven then will be dead one hundred years, five months, and two days.

There used to be two things we always failed to

understand, the Great Circle, and Schoenberg's music. Now we finally understand the Great Circle.

Ernest Newman declares that the average German tenor tone, "suggests white meat rather than red." Dieters, therefore, hereafter should eschew Italian tenors.

New York, June 6, 1927.

Dear Variations:

I respectfully submit the following, from a recent news item in the dailies:

"A hundred girl nut-crackers went on strike in London the other day. They objected to the way they were treated. Even in the din made by 100 hammers cracking Brazil nuts, they said, they were not allowed to sing if they felt like it."

Even more respectfully, I submit that the firm in question should placard its establishment with signs reading: "Thou Shalt Nut Sing."

Most respectfully,

HAZEL NUTT.

This department is honored each summer with hundreds of picture post cards sent by its friends traveling about the world. Of course we cannot reproduce all such matter received, but are glad to use those cards which seem to us to be the most characteristic. The specimens reproduced herewith are printed because we feel that the great fame of their writers makes imperative the publication of the epistles.

What has become of the oldtime "Grande Valse de Concert"?

Whenever grand opera is sung in English, how many tickets are bought by those Yankee Doodlers and Hail Columbians who scream indignantly from the house tops that they wish to hear grand opera sung in the vernacular of Uncle Sam?

Strictly speaking, is it not too late to expect an American Beethoven to arise and compose great music purely American? The idiom of tone has become a universal language.

According to official statistics there were 9,770,000 telephone calls made last year in the United States. At least 770,000,000 of them were received in the MUSICAL COURIER offices, asking foolish musical questions of the editors.

Apropos, a New York Sun headline: "Thirty Days In Jail For Editor." Not nearly enough.

LEONARD LIEBLING.

A SCHOOL OF OPERA IN PARIS

In the gallant days of Louis XIV, the country town of Saint-Germain was often inhabited by the lords and ladies of the court, who visited the old chateau and amused themselves with hunting, plays, ballets, and operas. In the chronicles of the Oeil-de-boeuf it is stated that "every night there is a ball, a masquerade, a ballet, an opera, or a comedy at Saint-Germain. The king (Louis XIV) each day plans a new entertainment to please the Princess Palatine."

Today the old chateau is a public museum, and there is no longer any court in republican France. Opera, however, continues to be given in Saint-Germain. In fact, the American vocalist and vocal instructor, John Francis Byrne, has taken a theater in Saint-Germain in connection with his Byrne Studios for Opera, Oratorio, and Concert.

The performances of opera which he gives in Saint-Germain are no mere amateur affairs with a public consisting of invited friends. He brings from Paris an opera company, orchestra, chorus, and all. Whenever he has a pupil sufficiently advanced to take one of the roles, either leading or secondary, he gives the pupil the chance of appearing before the public. He is of the opinion that no other teacher in Paris offers the same advantage to his pupils. Last year the Byrne Studios gave twenty representations of opera in France, complete with orchestra, costume, and scenery. The operas were The Barber of Seville, Rigoletto, La Tosca, Thaïs, Werther, Faust, Carmen. The conductor was Henri Busser of the Opera. George Vague of the Conservatoire teaches acting; and French diction is taught by Paul Cravollet of the Comédie Française. Riva Berni has charge of the Italian language.

John Francis Byrne, who studied with Jean de Reszke, years ago, remembers the difficulties which American and English vocalists had to get before the public in opera, and he has realized the dream of his youth in establishing a school of singing which offers opportunities of theater experience. The poet Gray says that the paths of glory lead but to the grave. John Francis Byrne has altered the line into: The paths of study lead but to the stage. Saint-Germain is within half-an-hour's ride from Paris.

NOTES ON AMERICAN OPERAS

[This is an unpublished article written last winter by the late H. O. Osgood, and found in his desk after his demise.—The Editor.]

When the Beggar's Opera came to us three or four seasons ago and vanished again after languishing for a few rather unprofitable weeks at the Greenwich Village Theater, few realized that New York was greeting—or, rather, failing to greet—its very first opera, returning after an absence of nearly a century and three-quarters, for it was this same Beggar's Opera, performed on December 3, 1750 ("and innumerable times thereafter," says Elson), which began the long story of opera in New York. Yes, New York began in the right way, with opera in English. It was not until November 29, 1825, when Manuel Garcia and his family—members of which formed practically the entire troupe—performed Rossini's Barber of Seville in Italian that the foreign invasion began to dominate the operatic field and has done so ever since.

Between the Beggar's Opera and the Barber of Seville there were many operas in English performed here, some imported from England, some native works. Of the native variety the first work appears to have dealt with that favorite operatic subject, William Tell, and was called The Archers, or The Mountaineers of Switzerland, the libretto by one, William Dunlap, the music by Benjamin Carr, an Englishman who lived in this country, a brother of Sir John Carr. New York is said to have seen this on April 18, 1796, and on December 19 of the same year Edwin and Angelina, libretto by someone with the extraordinary name of Smith, music by Victor Pellisier, a French horn player, who lived and played here, was given its first performance. The first opera of any value to boast a native composer was called Leonora. William H. Fry, a very prominent musician and composer of his day, wrote the music. It was produced in this city in March, 1858—in Italian; but the fact that it was written in English and produced in that tongue thirteen years earlier (1845) at Philadelphia entitles it to be called the first all-American opera. George F. Bristow, another early composer, a native of Brooklyn, anticipated Reginald DeKoven by over a half century, writing an opera, Rip Van Winkle, which was produced in 1855. Then native opera languished for several decades. There was practically no other work of marked importance until Walter Damrosch's The Scarlet Letter appeared in 1906.

Only two years after this, in 1908, the regime of Giulio Gatti-Casazza as general manager of the Metropolitan Opera began. Mr. Gatti and his directors early showed a genuine interest in the promotion of American opera. In the decade, 1910-20, no less than ten different American works were produced. Then their enthusiasm seemed to weaken, perhaps owing to the fact that not a single one of these ten had showed signs of any very vigorous life. Since January, 1920, only one American work has been produced and that was not an opera but the jazzball ballet by John Alden Carpenter, Skyscrapers.

The list of American operas which Mr. Gatti has produced begins with the one-act Pipe of Desire, by Frederick S. Converse. This work was not written primarily for the Metropolitan. Its first production was at the New England Conservatory of Music (where the composer is still a professor) in Boston, several years before the Metropolitan production on March 18, 1910. The book, by George Edwards Barton, was more of a philosophical treatise than an operatic libretto (the prevailing fault of nearly all American librettos). It survived two performances at the Metropolitan and one in the New Theater before folding its tents and imitating the Arabs.

Next came Horatio W. Parker's full-length opera, Mona, on March 14, 1912. Bryan Hooker's book was excellent from a literary standpoint. It read beautifully. Unfortunately, reading quality is one of the last things necessary in an effective opera book. Parker's music is made with the hand of a fine musician, but he did not have a feeling for the stage. It is principally slightly agitated oratorio, and, combined with the undramatic book, left the audiences cold. Four performances was its record.

The next to come, Walter Damrosch's Cyrano, produced on February 27, 1913, got one more performance than Mona. For this work W. J. Henderson had written a skillfully made book which might very well have survived had it been set by a lighter hand than that of Mr. Damrosch, who, however notable his accomplishments in the conductorial field, cannot be reckoned in the front rank of American composers. His traditions are essentially German; so is his music, and rather undistinguished

German-American music did not do much to help along the cause of a book that was French in origin and character.

Victor Herbert's one-act opera, Madeleine, followed Cyrano, the premiere taking place on January 24, 1914. The rather frail plot, made into a libretto by Grant Stuart, staggered under the weight of Wagnerisms and Straussisms heaped upon it by Mr. Herbert in a score whose weight was out of all proportion to the specific gravity of the text. It stood four performances.

After Madeleine came The Canterbury Pilgrims, which holds the Metropolitan record of six performances, one more than any other of those ten operas. Percy Mackaye wrote the text, Reginald DeKoven the music. Mr. Mackaye's whole attitude as a dramatic writer is a little bit too solemn and heavy-handed for anything so delightfully witty as a revision of Chaucer's famous tales should be, and Mr. DeKoven by that time had, as they say of the veteran baseball pitcher, "nothing left but his glove." All the sparkle, joy, and invention that had lit up such light opera classics as Robin Hood and the Fencing Master were gone. Part of the love music in the second act was good second-rate DeKoven, the rest of the score merely pretentious and empty. The most notable thing connected with its short life was the fact that, during one of its performances in April, 1917, the almost entirely German cast was thrown into panic by the arrival back-stage of the electrifying news that its Fatherland had just entered into a state of war with America.

Following on Canterbury Pilgrims came what was in the judgment of many the nearest to a real opera that any American has yet produced, Shanewis, in two acts, by Charles Wakefield Cadman. Mr. Cadman, by no means the musician that H. W. Parker or Victor Herbert were, showed, however, in Shanewis a much keener feeling for the theater than either of them. The libretto, by Nelle Richmond Eberhardt, was a rather crude affair but provided several incidents and a number of dramatic situations. To each of these Mr. Cadman hung easy-flowing tunes, tunes readily comprehended by the average auditor, never so simple as to be banal, and never so complicated as to be puzzling, even to the untrained ear. Had the second act of the libretto been as well made as the first the opera would have been still better, but it was very short and broke off suddenly in an abrupt, unsatisfactory manner. Shanewis had five performances, one of them being a part of the only triple bill of all-American works that the Metropolitan ever presented.

The other two operas included in this triple bill were The Legend, a one-act work, by Joseph Breil, and The Temple Dancer, another one-acter, by John Adams Hugo, both of which had survived for only three performances each. Jacques Byrne wrote the book for The Legend, very melancholic indeed. And the music was even gloomier. The book of The Temple Dancer was decidedly more operatic in character. It was written by Mme. Jutta Bell-Ranske and included a sort of Salome dance effect, but Mr. Hugo's music, although frequently tuneful, hardly did much to cover the frequent weaknesses of the book and the performances were quite unimaginative. The last production of original American opera at the Metropolitan took place January 31, 1920, when Henry Hadley's Cleopatra's Night was produced. This is a very workmanlike score, as is to be expected from Mr. Hadley's pen. The book, prepared by Alice Leal Pollock after the familiar story of Theophile Gautier, was by no means bad as librettos go, but neither it nor the music had sufficient originality and character to attract more than a passing nod of approval. It saw four performances.

Another interesting American production at the Metropolitan was H. F. Gilbert's symphonic poem, The Dance in the Place Congo, after a short-story by George W. Cable. An appropriate scenario was made for this and it was presented as a ballet in March, 1918. Another ballet, Skyscrapers, by John Alden Carpenter, produced on February 19, 1926, created quite a sensation. The score contained moments of what Mr. Carpenter fondly imagined to be jazz. The scenario leaned heavily upon Irene Lewisohn's ballet. Now and then, though, Miss Lewisohn failed to receive credit. The dances were designed and executed under the direction and according to the style of Sammy Lee, previous to the Skyscrapers much better known a little farther up Broadway. Metropolitan traditions were shattered, and the younger generation welcomed their shattering as evidence of a more advanced trend of

thought in the Metropolitan administration than was suspected.

During these same years two productions of American opera outside the Metropolitan stand out. One was Victor Herbert's Natoma, which had some quite effective and tuneful music but perished because of the lack of humor on the part of the librettist, Joseph Redding. Who can forget John McCormack and his chorus of U. S. Marines chanting lofty patriotic sentiments at the top of their voices, or Mary Garden, gone Spanish. This was produced by the Chicago-Philadelphia Opera at the time when that doughty company was striving earnestly to spread itself over two cities and take an occasional look-in at New York as well. The other was Rip Van Winkle, another DeKoven-Mackaye production, written on commission for the Chicago Company and even poorer than most written-to-order works are.

Since Cleopatra's Night no American operatic work has had the honor of a Metropolitan production. Today, for the first time in over seven years, the big Broadway institution stands immediately before an American premiere, that of the long-heralded and eagerly awaited work, The King's Henchman. The music is by Deems Taylor, who stands in the very front rank of American creative musicians today; the book by one of the best-known of American poetesses, Edna St. Vincent Millay. For months the musical world has buzzed with rumors about it, but everyone immediately concerned has been extremely reticent. The story, with a Tristan and Isolde twist, is laid in England in the ninth century; the text is redolent with appropriate old Saxon words; the score is extremely difficult for the singers and the orchestration splendidly made; so much one hears—and the rest will remain secret until Tullio Serafin raises his baton on Thursday evening, February 17, and the big gold curtain opens to disclose the mystery.

One thing about this opera sets it apart from any of its predecessors at the Metropolitan—it was commissioned. In the spring of 1925 Mr. Gatti and Mr. Kahn got together with Mr. Taylor, as the man most likely to produce an effective operatic score, and requested him to prepare an opera work for the Metropolitan, giving him a free hand. Almost as soon as these lines are read, the result of this—for America—highly novel and interesting experiment will be known.

THE PASSING OF THE SOLO CELLO

It is remarkable that the violoncello, the beautiful tenor-baritone of the string family, seems in recent years to be losing its place as a solo instrument.

There is, we think, no musical sound more beautiful than the deep-pitched passionately vibrant tone of a cello in capable hands; and yet, today, with the number of its votaries so much greater than in former years, there are practically no cellists anywhere who are in a position to maintain the status of soloist exclusively. The best of them are compelled to play in orchestras and to teach in order to subsist musically and materially.

Only a few decades back there was quite a coterie of brilliant performers on the cello whose names were as familiar on concert programs as those of eminent pianists, violinists and singers. There were Servais, De Munck, De Swert, Piatti, Davidoff, Popper, Klengel, Becker, Hollman, Hekking and Gerardy, besides a number of others of lesser fame. They were soloists pure and simple, except that most of them, notably Servais, De Swert, Piatti, Davidoff and Popper were eminent composers for their instruments as well.

Servais wrote a large number of inimitable Fantasies (a type of composition popular in his day), besides valuable studies and other pieces. De Swert contributed several excellent concertos to the literature of his instrument, as did Piatti and Davidoff. Piatti's Caprices and his arrangements of the old Italian works of Boccherini, Locatelli, Valentini and others are the pride and joy of every real cellist's heart. David Popper's shorter pieces are known to everybody; for grace, elegance, ingenuity and esprit, they have never been approached. The Buda-Pesth master had the faculty of writing things that "sound" for the instrument, as no one had before or after him. De Munck wrote pleasing salon-pieces, and Klengel and Becker contributed serious and important works.

In those days the great composers also thought highly of the cello as a solo instrument, as is attested by the beautiful concertos of Schumann, Molique, Volkmann, Saint-Saëns, Lalo and Dvorak, and the Variations of Tchaikowsky and Boellman. Since

those days there has been practically nothing of importance written for this beautiful instrument.

In the last twenty years numerous pianists and violinists have appeared who have compelled the notice and admiration of the musical world, but where are the cellists?

Sit up and take notice, ye apostles of the noble knee-fiddle! Yours is a heritage of eminent forebears, and your mission should be to bring back the cello to the place in the musical world which it occupied in bygone days, and which it should maintain today and for all time!

ON MUSIC FESTIVALS

One of the noblest deeds of man is a music festival devoted to works of a composer whom the world has not accorded the posthumous position due his genius. Less noble is a music festival when projected for the purpose of pandering to local sensationalism and attracting foreign attention through special advertising and the employment of celebrated soloists. Least noble is the kind of music festival conceived as a private money making scheme, which follows shrewdly the spurts and shifts of public taste and is on hand at any propitious time, devoting itself to any composer or any works whose performance seems to promise a profit.

America has had all sorts of music festivals, unsolicited on the part of the public, and the nature of most of them was such that the word "festival," attached to a series of concerts, often made the prospective ticket purchaser wary of venting his enthusiasm and investing his money.

In Europe a music festival usually grows out of a specific cause, an anniversary celebrated at the birthplace of a composer, or a demand by the public and musicians for a series of chamber concerts, a cycle of opera, or a course of symphonic performances, as the case may be. Festivals to honor living composers as a rule spring from the genuine admiration of their artistic adherents, and thus Strauss, Schillings, Weingartner and others have been distinguished in recent years as the recipients of such celebrations—without profit to themselves, of course.

The Wagner festival at Bayreuth has strong artistic reasons for existing aside from sentimental ones, and the Wagner gala performances in Munich are based on that city's historical association with the composer. Mozart's operas receive special consideration in the Bavarian capital because it possesses a theater especially adapted for their performance.

The great choral festivals of England, after which all other choral festivals the world over are patterned, serve the laudable purpose of stimulating the interest in and supporting materially the representative local choruses and maintaining the standard of oratorio composition and performance, branches of musical art in which England has excelled since Handel made that country his home and Mendelssohn paid it his significant visits.

While most of the European music festivals are started under municipal auspices, all of them are developed and controlled by committees of well known musicians and representative business men and officials, who devote their services without pay and oftentimes contribute money out of their own pockets as a warrant of their disinterested local patriotism and true musical enthusiasm.

That is why, when a European community announces a music festival, the cultured citizens of other localities, near and far, feel themselves drawn to the spot where honor is being done to the tonal art. Such festivals command respect because the visitors understand that no effort has been spared to make the performance perfect, that competent conductors and soloists have rehearsed incessantly to achieve an ideal ensemble, and that for the time being, all persons concerned in the productions have set aside every other interest and devoted themselves with the true whole heartedness of genuine artists to the noble musical cause they banded themselves together to serve.

Of such a character are the extraordinary music festivals being held in Europe this summer—a real renaissance of pre-war art spirit—and that is why American music lovers, who have the necessary leisure and means, should not fail to visit the current great tonal celebrations across the seas.

MUSIC WEEK COMPETITIONS

The New York Music Week Association competitions have proved this year to be more interesting than ever. There seems to have been an extraordinary number of contestants, as many as 10,000 or more, and about 1,000 of them have been given medals of one sort or another. One of New York's musicians who is close to this movement says that these competitions had the effect of ruining the busi-

ness of fake music teachers. The pupils of the fakers found that they were getting nowhere and were not slow in determining in their own minds upon the cause. If the Music Week competitions had had no other effect but this, they would be well worth the time and trouble that has been put upon them.

A great deal of generosity has been shown by numerous persons and organizations in aiding the competitions, notably the owners of Birchard Hall, Carnegie Chamber Music Hall, Chickering Hall, Guild Hall, Steinway Hall and Town Hall, who have donated the use of the halls for the examinations. Also the judges have donated their time, and a great deal of time is needed to get through the various classes of competition. The judges were as follows: (piano) Ernest A. Ash, Gustave L. Becker, Helen Beebe, Walter Charnbury, James Friskin, Grace Hofheimer, Henry Holden Huss, Ellis J. Moss, G. Aldo Randegger, Bernard Ravitch, Carl M. Roeder, Albert Von Doenhoff, Ignace Hilsberg; (violin) Max Bendix, Carl Binhak, Henry Burck, Carl Hahn, Jacques Gottlieb, Fritz Heim, Franz Listemann, Roland Meyer, Emil Mix, Mrs. Emil Mix, Walter Pfeifer, Carl Tollefson, Nathan A. Ulanov; (wind) Gustave Langenus; (vocal) George Bowden, Frederick A. Haywood, Hildegard Hoffman Huss, Clara Kalisher, Wilfred Klamroth, Oscar Saenger, William Stickles; (choral) Dina Moore Bowden, John Hyatt Brewer, Oscar Franklin Comstock, T. Tertius Noble, Herbert S. Sammond, Frank L. Sealy, William Armour Thayer.

ENSEMBLE OF SEVENTEEN PIANISTS PLAYS AT PHILADELPHIA FESTIVAL

Orchestra, Chorus and Soloists Also Take Part in Program

The sixth annual Spring Music Festival, under the auspices of the Philadelphia Music League, was given in the Arena in Philadelphia on the evening of June 4 before an audience of nine thousand people. The program opened, after an introduction by the orchestra of Sousa's Stars and Stripes, with the Merry Wives of Windsor overture by Nicolai, Herbert J. Tily conducting the orchestra composed of members of the Philadelphia Orchestra. Four choral numbers followed, Gilchrist's Hunting Song and May Day by Stephenson; Hail Bright Abode, Wagner; Chorus of Homage, Gerike, and Viking Song by Coleridge-Taylor, the first two and the last named orchestrated by N. Lindsay Norden and each conducted by a different leader in the following order: Henry Hotz, Henry Gordon Thunder, N. Lindsay Norden and Joseph Smith. The Festival Chorus, kept from last year's Sesqui-Centennial Chorus and numbering about a thousand voices, had been trained in four units under the above named leaders and then had several massed rehearsals before the concert. The result was amazingly satisfying, for to control and sway such a large body as though playing upon an instrument and with such success as to smoothness, tone quality, markedly fine rhythm and shading with almost unflinching precision in attack, attested to the skill and experience of the different conductors and the seriousness and interest of the singers.

Part II consisted of a piano ensemble—eight pianos being used in which seventeen of the best pianists of the city took part, one as conductor while two were placed at each piano, their selections being Hungarian Dance, No. 5, Brahms; Bolero, Moskowski, and March Militaire by Schubert, conducted in turn by George Boyle, Leo Ornstein and D. Hendrick Ezerman, each as he relinquished the baton filling the place at the piano left vacant by the one assuming the leadership. The pianists were Pearl Boyle, Letitia Radcliffe Harris, Helen Pulaski Innes, Dorothea Neebe Lange, Mary Miller Mount, Pauline M. P. Ornstein, Agnes Clune Quinlan, Myra Reed Skibinsky, W. Leroy Anspach, Erl Beatty, George F. Boyle, D. Hendrik Ezerman, Joseph W. Clarke, Clarence Fuhrman, Harl MacDonald, Edmond Vichnin and Josef Wissow.

By reason of its very decided and various rhythmic changes the Brahms number did not quite equal in excellence of performance the other two which, while favorites with an audience, are rather elementary for such a group of skilled pianists.

The rendition of Gounod's St. Cecilia Mass by the chorus with May Ebery Hotz, Royal MacLellan and Nelson Eddy as soloists was inspiring and clearly demonstrated the further capabilities of the chorus. The Kyrie, Gloria and

NEWS FLASHES

Hadley Makes South American Debut

(By special cable to the Musical Courier)

Buenos Aires.—Henry Hadley achieved a great success conducting Philharmonic Orchestra. (Signed) Epstein.

Elman in Paris

(By special cable to the Musical Courier)

Paris.—Mischa Elman, at his recital at the Grand Opera on June 9 played in his best old time style before a fair sized audience that applauded him vigorously. C.

Easton Scores London Success in Turandot

(By special cable to the Musical Courier)

London.—Florence Easton scored a success last evening at Covent Garden in Turandot. English critics paid her high tribute and praised the quality of her voice. (Signed) A.

Shavitch Receives Ovation in Paris

(By special cable to the Musical Courier)

Paris.—Shavitch gave magnificent performance of Beethoven's Ninth Symphony with the Conservatoire Orchestra and the Choeurs Mixtes of Paris. Great ovation. (Signed) Dandelot.

Marguerite Morgan Acclaimed at Third Paris Recital

(By special cable to the Musical Courier)

Paris.—Marguerite Morgan in third recital at Pleyel Hall gave fine renditions of Bach and poetic interpretations of Chopin. There was a large audience and many recalls. (Signed) Lucas.

Balogh Work Composed and Performed on Ocean

(By special cable to the Musical Courier)

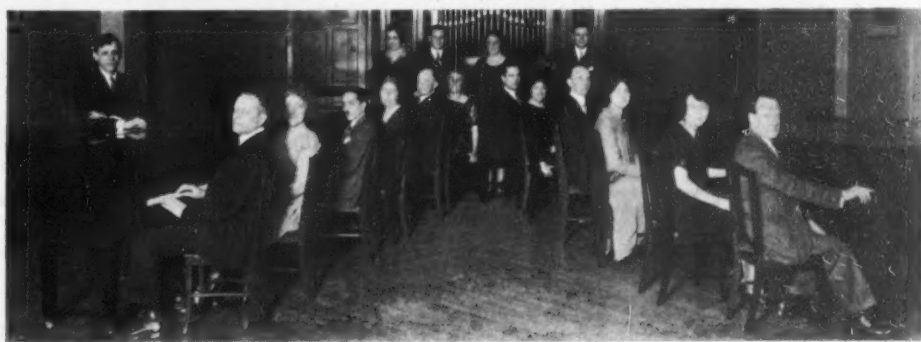
Paris.—For the first time in music history a world premiere has been given on the Atlantic Ocean. String trio composed on S.S. Minnekahda by Erno Balogh performed by Godowsky Junior, Henri Elkan and Daniel Saidenberg. (Signed) Debogory.

Agnus Dei were conducted by Mr. Norden and the Credo, Benedictus and Sanctus by Mr. Thunder, while the soloists did the artistic work for which they are well known. One felt it an instance of a rare discernment which aside from its cultural value placed this great work on a program of this kind showing thereby to a popular musical audience how expression may be given to the many human emotions, not the least of which should be the spiritual.

Part IV of the program was a series of very beautiful ballet numbers furnished by Caroline Littlefield's Corps de Ballet, presenting Pastel Ballet to music by Gounod, Dance of the Hours from La Gioconda, an Oriental Fantasy, music by Saint-Saëns and Borodin and concluding with Greeting to Spring to the Blue Danube Waltz. That the entire program was enjoyed was shown by the enthusiastic applause which greeted each number and the appearance of the various artists. M. H.

Summer Course at Virgil Conservatory

An intensive course for teachers and advanced players will be held from June 21 to July 15 at the Virgil Piano Conservatory in New York.



PIANO ENSEMBLE OF THE PHILADELPHIA MUSIC LEAGUE'S SPRING FESTIVAL held in the Arena, Philadelphia, June 4. The photograph shows (left to right, standing), Leo Ornstein, Dorothea Neebe Lange, Edmond Vichnin, Helen Pulaski Innes, Harl MacDonald, (sitting), D. Hendrik Ezerman, Mary Miller Mount, Josef Wissow, Pauline Mallet-Prevost Ornstein, Joseph W. Clarke, Agnes Clune Quinlan, Clarence Fuhrman, Letitia Radcliffe Harris, Erl Beatty, Pearl Boyle, Myra Reed Skibinsky, George F. Boyle. The directors were Messrs. Boyle, Ezerman and Ornstein. (Photo by Stanley E. Stady).

MUSIC ^{AND THE} MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

CAPITOL BALLET WELCOMES LINDBERGH

The Capitol Theater was represented in the official welcome to Col. Charles Lindbergh when he arrived in New York last Monday morning by a group of the celebrated Chester Hale Girls dressed in the aviator costumes of the "Lindy Special" ballet number which they are doing this week at the theater. They were invited to participate in the official Maritime Parade which went down the bay as the first part of the city's welcome. The girls boarded the S. S. Thomas E. Moran at Pier 9 and joined the fleet of ships headed by the Macon, standing at salute as the youthful hero approached the city.

DeFOREST PHONOFILM AT CAPITOL

Special arrangements were made by the Capitol Theater with the De Forest Film Company to secure the exclusive release of the scenes of Washington's reception to Col. Lindbergh, which were rushed to New York and shown at the Sunday noon performance, continuing all week.

LINDBERGH AT ROXY BENEFIT

When the spectacular benefit for the mothers of Coli and Nungesser was held at the Roxy Theater on Wednesday night, June 15 (after the MUSICAL COURIER had gone to press) Col. Lindbergh and his mother were scheduled to be present.

GEOFFREY O'HARA IN MUSICAL COMEDY

Geoffrey O'Hara, well known composer, will appear in the forthcoming musical comedy, *Half a Widow*.

GIGANTIC MISSISSIPPI FLOOD BENEFIT

On Saturday evening next, when six benefits are given at various New York vaudeville houses for the Mississippi Flood sufferers, a brilliant array of entertainers will appear.

KING OF KINGS HOLDS FAVOR

It is indeed gratifying to note the public's deep appreciation of the beautiful in *The King of Kings*, De Mille's masterpiece now being shown in New York at the Gaiety Theater. When the picture was announced it was thought doubtful whether the subject would appeal to the general public because of its seriousness and religious nature. But De Mille handled the "Greatest Story" with such a master hand that when it was shown, everywhere the critics outdid themselves in praising it. Anyone who has missed the *King of Kings* is only "his own loser."

SEVENTH HEAVEN A SUCCESS

Another of the recent new pictures to register an unqualified success is the William Fox feature, *Seventh Heaven*, now firmly ensconced at the Sam Harris Theater, where it will undoubtedly enjoy a long run.

THE FIRST AUTO COMING

Prominent in the list of features announced by the Warner Brothers is *The First Auto*, which deals with the advent of the early gas buggy and traces the development of the automobile down to the present day. When *The Missing Link* closes at the Colony Theater, *The First Auto* will open there on June 27. Barney Oldfield, veteran of the racing car, will take part in the picture in his old car, 999. Patsy Ruth Miller, Russel Simpson and Frank Campeau are in the cast.

PREMIER OF OLD SAN FRANCISCO A BENEFIT

When the Warner Brothers' *Old San Francisco*, starring Dolores Costello, has its premier on June 21 at the Warner Theater, the entire proceeds of the performance will be turned over to the New York Hebrew Orphan Asylum for its fund for the building and equipment of a gymnasium and recreation center for its numerous little wards. Miss Costello will attend in person.

GUEST PIANIST WITH CAPITOL FAMILY

Those who listened in on the regular program of the Capitol Theater Family last Sunday night heard a new little artist, Dorys LeVene, who is scarcely out of her teens. She is the 1925 Stadium winner and her talent won for her the Juilliard Fellowship to study with Josef Lhevinne. In addition, she has appeared with the Philharmonic Orchestra, under the direction of Van Hoogstraten. Her numbers last Sunday night, when she broadcasted, were *Juba Dance* by Nathaniel Dett and *Seguidillas* by Albeniz.

PREMIER OF WINGS

The premiere of *Wings*, in San Antonio, Tex., under the auspices of the Fort Sam Houston branch of the Second Division, netted \$5,500 for a memorial to the members of the division killed in the war.

WILLIAM BOYD TO APPEAR IN THE WEST POINTER

It has been announced that William Boyd, who was liked so well in *The Volga Boatman*, and more recently in *The King of Kings*, in which he appears as Simon of Cyrene, the Cross Bearer, will come East within the next six weeks. Douglas Z. Doty, scenarist of his new vehicle, is preparing the ground for him at West Point. The name of the film will be *The West Pointer*, a story of the United States Military Academy from Major Alexander Chilton's fiction. West Point locales will be used exclusively for both interiors and exteriors, through the courtesy of Secretary Davis of the War Department and the Commandant at West Point. It will be released through the Producers' Distributing Corporation.

VICTOR McLAGLEN EXCLUSIVELY WITH FOX

Victor McLaglen will not appear in any pictures but those made under the Fox banner. He is under contract and will appear exclusively for that company. His big hit was in *What Price Glory* and soon he will be seen as the

Toreador in *Carmen*. It is said that many other companies have asked for his services, but he will not be available even as a loan.

THE CAPITOL

As was to be expected, this week's program at the Capitol began auspiciously on Saturday with the huge audiences bent principally on hearing—and seeing—Charles A. Lindbergh. By means of the Movietone the much heralded reception in Washington was shown and the speeches of President Coolidge and Col. Lindbergh were plainly audible. Need one add that the applause was deafening? Here is one more proof—although proof is not needed—that the young aviator has truly won the hearts of all Americans, young and old. David Mendoza opened the program with a stirring rendition of Liszt's *Second Rhapsody*, and later, during the showing of the Lindbergh pictures, played George M. Cohan's new song especially written for the hero of the day. It begins with snatches of old Cohan hits, always favorites, and ends up with a very melodious and singable chorus.

The weekly revue was called *The Pirate's Frolic* and presented Richard Hale, baritone, for the first time, the Capitol Male Ensemble and the Chester Hale Girls. Mr. Hale has an agreeable voice but it was difficult to understand his words at first. Undoubtedly he will soon accustom himself to the huge theater. The Ensemble was fine as usual, and the Chester Hale Girls were cleverly trained. Caroline Andrews sang the Hymn to the Sun from *Le Coq d'Or* while Joyce Coles and four of the ballet danced to Rimsky-Korsakoff's music. Later Miss Coles appeared again, with John Triesault, in a series of dances called *Bird Capers*; the little "Chicks" were especially pleasing.

The feature picture was *The Unknown* starring Lon Chaney, who is always to be regarded as a star of the first magnitude. This picture, however, failed to hold the same interest as some of his earlier offerings. Nevertheless, the actor's skill in using his feet in place of hands is remarkable. Joan Crawford and Norman Kerry were also very good in their parts. Beside the feature picture, there were also the usual magazine, comic and organ solo.

PARAMOUNT

Paul Whiteman and his orchestra opened their second week at the Paramount Theater, presenting *Rushia*. Dressed in Russian blouses of yellow, the orchestra's appearance was quite picturesque, while Paul himself, in a flaming red coat, looked like a Cossack. There is never a dull moment in a Whiteman hour, and after playing several light numbers interspersed with attractions such as Charles Irwin, Ruth Etting and the Paramount Dancing Girls, Whiteman chose as the finale, the 1812 Overture specially arranged and conducted by himself. This piece brought enthusiastic acclaim from the audience, and indeed it shows the capabilities of the serious Whiteman as he led the combined Paramount and his own orchestras. Next week Paul and His Pals promise lots of fun in a navy program called *U. S. S. Syncopation*.

The prelude by the Paramount Orchestra, *Elegie*, by Hand, was well rendered and the cadenza solos by Eugene Dubois, concertmaster, and Gaston Dubois, cellist, ran through it and a beautifully portrayed film with a moral called *The Elegy*.

The Jesse Crawford Organ Concert, with Mrs. Crawford at the stage console, consisted of three popular pieces. They were accorded their usual fine reception.

The feature picture, *W. C. Fields in Running Wild*, was a screaming comedy in which the principal was ably supported by Mary Brian, Claud Buchanan and Barney Raskle.

ROXY'S THEATER

A condensed version of *The Mikado*, with up-to-date touches, is the feature at Roxy's this week. Well sung, the cast includes Frank Moulton, the Gilbert and Sullivan specialist; Gladys Rice; Harold Van Duzee, he of the really beautiful tenor; Marion Keeler, Celia Branz and Dorothy Pilzer. Of musical import, also, is the artistic rendition of *The Doll Song* from *Tales of Hoffman* by Beatrice Belkin. The 1812 by Tschaiowsky is a welcome overture by the orchestra, with a special arrangement for chorus. This was done previously with the same stirring effect. Maria Gambarelli is charming in a Japanese dance, and the Roxy Jazzmanians are a contrast to the rest of the program, which is up to the high Roxy standard. The *Secret Studio*, featuring Olive Borden, is not particularly entertaining.

THE MARK STRAND

Van and Schenck are holding forth at the Mark Strand this week in new and old songs. This popular pair are making their first appearance at this theater and at the first performance received a well earned reception. They put over their songs in an easy and agreeable fashion that pleases the youths and grown-ups. Joseph Plunkett has revived his always entertaining frolic this week with the return of Margaret Schilling, singing with refreshingly lovely voice with the ballet corps. Joe Thomas and his Capitol Saxotette are another feature. Mr. Plunkett and Mr. Edouarde, the musical director, are a happy combination who invariably show taste and judgment. Charlie Murphy and George Sidney, in *Lost at the Front*, another war picture, provoke many a laugh with their antics as the German saloonkeeper and Irish policeman, who meet on the Russo-German front.

DO YOU KNOW THAT—

Rough Riders closed last week, and *Beau Geste* will soon do the same at the Rialto when Emil Jannings' first Ameri-

AMUSEMENTS

MARK BROADWAY AT
STRAND 47th STREET
MILTON SILLS
in "FRAMED"
A First National Picture
MARK STRAND SYMPHONY ORCHESTRA

CRITERION THEATRE
44th and B'way
OLD IRONSIDES
Twice Daily—2:30 and 8:30
ALL SEATS RESERVED

All Good Musicians
Should Hear
WHITEMAN
and his orchestra
at the **PARAMOUNT** Times Square
New Music Every Week

Syd
CHAPLIN
in
"The Missing Link"
B. S. MOSS' **COLONY** B'WAY at 53d ST.

CAPITOL
BROADWAY AT 51st STREET
MAJOR EDWARD BOWES... Managing Director
2ND BIG WEEK
LON CHANEY
in "THE UNKNOWN"
with NORMAN KERRY and JOAN CRAWFORD
A Metro-Goldwyn-Mayer Picture
Caroline Andrews, Coloratura Soprano—Richard Hale—Male Ensemble—Ballet Corps—Chester Hale Girls—Capitol Grand Orch.
Doors open at 12 noon. Organ Recital to 12:30

WARNER B'way **NOW**
THEATRE at 52d
2:30—Twice Daily—8:30
JOHN BARRYMORE
in "WHEN A MAN LOVES"
with Dolores Costello and NEW VITAPHONE

GAIETY B'way **Twice Daily 2.30-8.30**
46th
CECIL B. DeMILLE'S PICTURE OF PICTURES
KING of KINGS
With Riesenfeld Grand Orchestra, Pipe Organ and Mixed Choir of 40 Voices

THE WORLD'S GREATEST THEATRE
Under the personal direction of
S. L. ROTHAFEL (ROXY)
ROXY SYMPHONY ORCH. OF 110
Conductors—Erno Rapee, Maximilian Pilzer, Charles Previn
CHORUS OF 100—BALLET OF 50
MARIA GAMBARELLI, Prima Ballerina
ROXY JAZZMANIANS
WILLIAM FOX "ALIAS THE DEACON"
Presents

can made film, *The Way of All Flesh*, replaces it on June 20. A new kind of sea camera is to be used in the filming of *Twelve Miles Out*, the Metro-Goldwyn picture, in which John Gilbert will be starred.

Seventh Heaven will open the new Fox Theater in Washington on Labor Day.

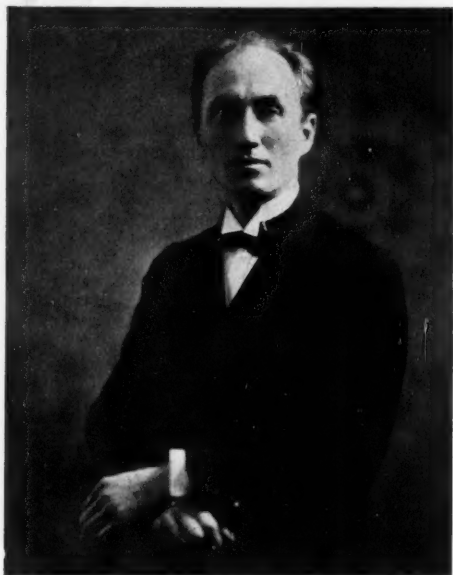
The much discussed film version of *Carmen*, another Fox production, will be released in August in this city.

Audiences at both the Sam Harris and Roxy Theaters were thrilled two Saturday nights ago to see the Movietone recording of the take-off of Clarence D. Chamberlin and Charles A. Levine in their Bellanca plane, Columbia, from Long Island earlier the same day.

Ted Lewis and his famous high hat celebrated last week the tenth year of their constant association. When Lewis was appearing at Rector's Restaurant ten years ago, he is said to have matched an old Negro driver of a sea-going back for the head-piece, which is "supposed" to have lasted all these years.

Karl Krueger Introduces Opera Intime to Seattle

"To the list of his other musical triumphs, Karl Krueger, conductor of the Seattle Symphony Orchestra, added another last night when, before a brilliant audience which taxed the limitations of the Spanish ballroom at the Olympic Hotel, he introduced Opera Intime to Seattle's music lovers," wrote



KARL KRUEGER

the critic of the Seattle Daily Times on May 14. "While the plaudits of the hearers principally were for Mr. Krueger as a leader and impresario," he continued, "there were others who shared in the success of this first venture in the translation of an art which long has been recognized as the most subtle and aristocratic form of opera in Europe." The works produced on the first night, May 13, were Wolf-Ferrari's *The Secret of Suzanne* and Erich Korngold's pantomime, *The Snowman*. According to the Seattle Star, "The musical scores of both operas are superb and Mr. Krueger's reading of them was masterly and won him the most sincere applause. Seattle is most fortunate in having a man of Mr. Krueger's ability to encourage and promote the finer things in music, as it was through his tireless efforts and confidence that the new Seattle Symphony and last night's program were made possible."

On the evening of May 18 Mr. Krueger presented *The Secret of Suzanne* and Pergolesi's *La Serva Padrona*, one of the oldest and best known of this form of composition. In reviewing the performance, Louise Raymond Owens declared in the Seattle Star that "Under the baton of Karl Krueger the Little Symphony gave a superb interpretation to the scores of these most enjoyable of operas. This venture into drawing room opera has scored a tremendous success with Seattle's true music patrons, and there is no doubt that when others are given at a later date that they will have a bigger following than on this, their first appearance." According to the Seattle Daily Times of May 19, "Opera Intime has been granted a definite place on Seattle's artistic calendar. With the second performance of this delicate operatic form in the Spanish ballroom at the Olympic Hotel last night—a performance that was greeted by a capacity audience—it was evident that in its introduction it has struck a vibrant note to which music lovers of the city have responded and that from now on there will be a demand for its inclusion in the musical events of the year." After complimenting Mr. Krueger on his choice of artists for the operas, the critic of that paper continued, "The interpretation of the scores by the Seattle Little Symphony was another delight of the evening. Again the master hand of Mr. Krueger is to be seen in the splendid manner in which the orchestra has accomplished the difficulties offered by opera intime. It is a credit to him and to the musicians who have given eagerly of their time and their effort to make the venture a success." And Everhardt Armstrong concluded his review in the Seattle Post-Intelligencer as follows: "The productions were in every way of a quality to justify Conductor Krueger's enthusiasm for intimate opera, an enthusiasm that the able performances he sponsored soon made infectious. In future seasons, Seattle will not be likely to neglect this exquisite art form."

Concerts at Washington Conservatory

Mary LaVerne McAninch, soprano, pupil of Isable Garvin Shelley at the Washington Conservatory of Music, gave a recital at the school on June 9. Her program included selections in three languages, in all of which her diction was good, high notes clear and bell-like, and the registers even. Miss McAninch also displayed histrionic ability.

The following evening, June 10, students of the Conservatory gave a varied and interesting program. Eleanor Furr, pianist, showed poetic insight as well as technical facility in her interpretation of Beethoven's *Moonlight* sonata. She also was heard in a concerto with Mme. Echols and was enthusiastically applauded. Another piano ensemble number which was well received was Grieg's *Schmetterling*, played by Rae Embrey and Theodore Meyer. Mr. Meyer's solo number was Schumann's *Grillen*, and his rendition of it gave proof of his musical talent.

Little Homer Carly carried off the violin honors with his noise, good memory and correct style of handling violin and bow. Although a boy of eight years and after only one year of instruction under Ernst Ladovitch, president of the conservatory, this talented youth has made unusual progress. He was heard in Rubinstein's *Melody* in F. Lena Seigel, in Pav's *Sunshine of Your Smile* and Cadman's *At Dawning*, displayed a sweet voice of excellent range, good stage presence and no annoying mannerisms. Beatrice Thom and Richard Tacker gave acceptable interpretations of Cui's

Oriente, but were handicapped by falling violin strings. Others programmed were Mary Columbus, George Petrides, Alma Martin, Richard Moffett and Mary McAninch, the last mentioned concluding the program with the *One Fine Day* aria from *Madam Butterfly*.

Werrenrath Sings at Lindbergh Dinner

Reinald Werrenrath was selected as vocal soloist at the Press Club Dinner in Washington to Colonel Charles Lindbergh on June 11. The baritone was summoned from his summer home in the Adirondacks and arrived in Washington just in time to sing a group of songs which were broadcast as was also the entire program in honor of America's great hero and the world's sensation.

"I feel greatly honored," Mr. Werrenrath said on the telephone when the request was made of him by Mr. A. Atwater Kent, "to have been asked to participate in the program at such a famous event, and only hope the millions listening on the air to the speeches and entertainment will

get as big a 'kick' out of it as I will, who will be fortunate enough to be at the dinner in person. We cannot do too much for Colonel Lindbergh, whose sincerity and modesty have endeared him to everyone as much as his great feat."

Stadium Concerts Begin July 6

Work has started at the Lewisohn Stadium of the College of the City of New York on the erection of the orchestra platform for the Stadium Concerts which will begin on July 6. The familiar "shell" in which the Philharmonic Orchestra has played for the past few seasons will be in place within a few days, ready for rehearsals. Willem Van Hoogstraten, who will conduct the majority of the concerts, is expected back from Europe shortly. He will bring with him several orchestral scores which will have premieres at these concerts. The guest conductors for this season are Frederick A. Stock, of the Chicago Symphony Orchestra, who made his Stadium debut last summer, and Pierre Monteux, of the Concertgebouw, who makes his first Stadium appearances this year.

I SEE THAT

William Simmons has joined the faculty of the Cleveland Art Institute for the summer session.

Florence Austral and John Amadie are booked for twenty-seven dates in thirty-eight days, from October 2 to November 18.

Lillian Hunsicker, soprano, is vacationing in Europe.

Ida Gray Scott, who features a summer master vocal class in New York, attended the G. F. W. C. in Grand Rapids.

Amy Ellerman, contralto, was praised for her singing in Norwalk, Conn.

Nevada Van der Veer won high praise for her *Delilah* at the Harrisburg May Festival.

Marie deKlyzer's pupils occupy prominent choir positions.

Frederic Baer was baritone soloist at numerous spring music festivals, and won praise at all.

The Caxton Society of Arts had a successful introductory meeting at Hotel Astor, New York, Florence Foster Jenkins presiding.

Melchiorre Mauro-Cottone, chief organist of the Capitol Theater, gave a recital as guest organist of the Philadelphia American Organ Players Club on June 6.

Twenty-one numbers made up the June 2 concert at the New York School of Music and Arts.

Three intimate recitals were given the Virgil Piano Conservatory on June 10, 13 and 14.

Two students from the Curtis Institute of Music have been engaged for symphony orchestra positions.

Charles A. Sink has been elected president of the University School of Music, Ann Arbor, Mich.

Irene Williams (Gescheidt artist) pleased Seattle audiences

with her beautiful singing in *The Secret of Suzanne* and *La Serva Padrona*.

Luigi Franchetti, Italian pianist, will be heard in America during the early spring of 1928.

Reinald Werrenrath has fulfilled over seventy-five concert engagements this season.

One hundred and seven students were granted degrees and diplomas at the commencement exercises of the Ithaca Conservatory.

Bonn was host for the official German Beethoven Festival.

The fourth Nordic Festival was given in Stockholm.

Many Lindbergh songs make their appearance.

Edwin Hughes to hold summer master class in New York.

Eastman School of Music courses announced.

Seagle Colony is the scene of a wedding.

Pennsylvania organists convene in Harrisburg, Pa.

Marguerite Morgan is acclaimed at third Paris recital.

New Balogh work is composed and performed at sea.

Elman and Shavitch are acclaimed in Paris.

Smallens is made a member of the League of Composers' Executive Board.

Ensemble of seventeen pianists heard at Philadelphia festival.

The annual commencement concert of the New York College of Music takes place June 17.

Stadium concerts begin July 6.

Werrenrath sings at a Lindbergh dinner.

Ward-Stephens reengaged to conduct Harrisburg (Pa.) Greater May Festival.

Miura scores success in Namiko San.

Pupils of Gunn, Liven, Wells and Spry win final prizes in Chicago contest.

E. M. Williamson and Frederick Schwab are dead.

Oregon M. T. A. convenes in Eugene, Ore.

Cleveland Orchestra summer concerts attract wide interest.

Karl Krueger introduces Opera Intime to Seattle.

Ludwig Wullner successful as orchestral leader in Dresden.

A



EMMA ROBERTS

MEZZO CONTRALTO

An Appealing Artist

"One of the most satisfying

"She has passion and

"Aroused the enthusiastic

Artists

Art

Approval

now to be heard in the concert world."

in skillful equipoise."

of the audience."

—N. Y. Tribune

—N. Y. Times

—Cincinnati Com. Trib.

Miss Roberts sings with the

Mason & Hamlin

PIANOFORTE

Exclusively

The Acme of Artistry

MUSIC ON THE AIR

One disadvantage of the radio is that the listener cannot talk back to those who have done the speaking through the microphone. This is a nerve-racking restraint, for many times comes the sincere desire to call back to those favorite of radio favorites—the announcers—to beg them to repeat, in English which we are accustomed to understand, the names of artists, composers, compositions and other various details, which in their moments of loquaciousness they have rolled off into undecipherable sounds. Human nature is queer; it usually likes to know everything about what is going on.

ON TURNING THE DIAL

Monday, June 6.—Early in the evening came the usual Roxy Hour, the outstanding feature of which was a very good orchestral interpretation of the Tchaikowsky Nutcracker Suite. The Gypsies had something of local color when they wandered to Spain for the evening; there were Spanish dances, tangos, and arrangements of Sylvia and Mandoline. John Barnes Wells, tenor, only contributed two short songs as his share of the evening's entertainment. It seems queer that he should have chosen two so much alike—Red Roses of June and The Red, Red Rose. They recorded well, but variety is essential. The National Grand Opera presented Mascagni's Cavalleria Rusticana,

Cesare Sodero conducting. Frances Sebel as Santuzza and Devora Nadworney as Lola sustained an excellent standard throughout the evening.

Tuesday, June 7.—Anyone who knows the lusciousness of Paul Robeson's baritone would naturally place him as the high light of the evening's headliners. Known as the "Negro Chaliapin" he more than lived up to his already far-reaching reputation. With Lawrence Brown he gave eight negro spirituals that through the microphone seemed to have a closer appeal than when we heard him in concert. Anyone who has not the natural gift of interpreting the "spiritual" will know that it cannot be imitated. This treat came on the Edison Hour over WRNY. Frederick Baer on WJZ, in the Continental Program, gave an excellent rendition of the Rigoletto Parisiano. There was fine dramatic style besides the particular resonance which either distinctly is or is not on the radio. The tenor and soprano, whose names were not caught respectively offered Massenet's *Elegie* and the *Planquette Normandy*. Frankly speaking, the tenor was disappointing; his voice was nasal and the French atrocious. It is such contributions that urge a quick turn of the dial. The soprano was good and the orchestral Wagner Prelude a real balm. On the Antonia Sawyer Hour over WOR, Irving Kennedy, tenor, and Amelia Nuet, violinist, were the best. The latter especially pleased with her Kreisler number. What is there about good violinists that, when they play Kreisler, one can shut one's eyes and relax? WGBS early in the day had the blind pianist, Samuel Diamond, and in the evening the Jewish Cantors furnished a program. For those who are not completely familiar with the background of a race it is difficult fully to appreciate such folk melodies. It is in just such a cause that plays like the *Dybbuk* are of value.

Wednesday, June 8.—WGL's feature was Frank La Forge and a galaxy of artists from his studio. The vocal contributions were chiefly numbers arranged or conceived by Mr. La Forge, all with decided Mexican flavor. Manlio Ovidio, baritone; Edna Bachman, and Gil Valeriano, tenor, were those picked as being particularly pleasing, and of these Gil Valeriano was the star. What a delightful, easy production and what sweetness there is in his voice! Whether Mr. Valeriano knows it or not, let him believe this listener: he ought to specialize in this field. Supplication and *Astrellita*, as usual, headed the list of favorites. The Maxwell hour did not live up to its schedule of travel—a pleasant surprise; for instead, Lambert Murphy, as guest artist, between the orchestral selections was heard in the Swan Song from Lohengrin and Schubert's *Serenade*. From this there was a quick turn to hear Mario Chamlee singing from the Million Dollar Pier, Atlantic City. Chamlee was in supreme voice, finer than we have heard him in a long time and he, without reserve, won the evening's honors. Besides arias, which are his forte, Cramer's *Fleeting* and Leoncavallo's *Mattinata* made one long for more, which in spite of the thunderous applause was not forthcoming.

Thursday, June 9.—On WEA, Hans Barth devoted his "half hour with great musicians" to Grieg. With orchestral accompaniment he rendered, in exquisite style, some of the composer's famous shorter lyrics. In general Mr. Barth has a forceful tone and a decided leaning to the dramatic. In direct contrast to this program in style was the delightful one given by Keith McLeod over WJZ, in which he indulged in some distinctive ballet numbers, one of the most lucidly given being the *Levitzi Waltz*. Mr. McLeod's fleetness of technic enables him to do this type of work with especial charm. Over WOR came the usual pleasing tones of the Sittig Trio. As an ensemble it easily stands in the front ranks and there is decided originality in the work. A Horn Dance arranged by Bridge was a good example.

Friday, June 10.—The Royal Hour of Music Makers strayed far from the scheduled program, for instead of the Scandinavian melodies of Grieg we were left close to home with the favorite air from Rose Marie, *The Indian Love Call*, and the familiar, but never old ballad, *Broken Dreams*, sung with feeling and a great charm by Helen Clark. I'll Always Remember You also carried the ability to stir old reminiscences. The Philco Hour, immediately following, offered besides some orchestral gayeties, Erva Giles and Frank Munn as soloists. Miss Giles has a pleasing soprano and one well known on the microphone. Her solo, *Only a Rose*, as well as the tenor's vocal arrangement of Kreisler's *Old Refrain* were two entertaining bits. Finally the Hoffman Barcarolle, as a duet, proved that the singers are well cast together.

Sunday, June 12.—Quite early in the evening, over WOR, Robert Braine, pianist, thoroughly delighted with the Grieg A minor concerto accompanied by the Bamberger Little Symphony. Mr. Braine, whose reputation as a pianist is one of long merit, was especially happy in the first movement of this melodious work. This particular section has many opportunities for some fine climaxes and the pianist seemed more than competent to bring out good effects. Godfrey Ludlow, a favorite of radio listeners, gave a program of French composers. The selections heard were a movement of the Saint-Saens concerto, a Bourne by Mouret, and the Tricotée by Saint-Saens. In this last number especially was noted the warmth and firmness of the violinist's tone in the broad passages. William Simmons then began the Atwater-Kent Hour. There was regret to find that he had already given some of his numbers before we could tune in and we were only on time to hear Herbert's *Gypsy Love Song*, *Watt's Blue* are her Eyes, *The Open Road*, and also the spiritual, *Steal Away*. Mr. Simmons seemed to be in even finer form than at his two previous recitals for this hour; there was ease about his singing and his higher notes held a resonance that came through without the least blast. Other interesting features of this evening were a *Pagliacci* piano tabloid performance by Marjorie Morrison, and Simon Wolf, violinist, playing on a treasured Stradivarius the first movement of the Lalo symphony; both artists were heard over WPC.

IN FORECASTING

Over WEA, Thursday, June 16, Arcadie Birkenholz, violinist, will render the seldom heard concerto in D minor by Max Bruch. Frances Paperte, mezzo soprano, who has

appeared with the Chicago Civic Opera Company and has also sung at the Stadium as soloist with the Philharmonic Orchestra, will present a program on which will be featured an aria from Thomas' *Mignon*, Logan's *Pale Moon* and Chaminade's *L'Anneau d'Argent*. The Second Summer Cities Service Program will be broadcast direct from Chamber Music Hall of Carnegie on Friday. The sextet from Lucia is probably the outstanding feature of the Goldman Band program for Saturday. Lotta Madden, who will be the vocal soloist, will render the aria, *Ritorna Vincitor*, from Aida. Paul Althouse was to have been the feature of the Atwater-Kent Hour on Sunday, June 19. Instead the singer will be heard over the air the three first Sundays of July. Mr. Althouse is a favorite wherever he sings and through his broadcasting has added a long list of friends.

Over WJZ, Alice Godillot, soprano; Rose Bryant, contralto; Maurice Tyler, tenor, and Walter Preston, baritone, will be the soloists on the hour, "Our Musical United States," to be broadcast, Thursday, June 16, with the studio orchestra directed by Hugo Mariani. The Arion Male Chorus, broadcasting Friday night, will include Beethoven's *Hymn to the Night* and Brahms' *Lullaby* on the first part of the program. The Royal Typewriter Hour will go on a trip over the seas presenting a program entitled "Life on the Ocean Wave." The musical ship will be in charge of "Captain" Charles Harrison, tenor, and Helen Clark, mezzo soprano, will be first mate. The orchestra crew will be under the leadership "Bos'n" Joe Green. Marley Sherris will present his postponed radio concert of June 4, on Saturday, June 18. Mr. Sherris, bass, follows in the footsteps of Milton Cross, pianist, Keith McLeod, pianist, and Godfrey Ludlow, violinist, in the fourth of a current series of recitals. One of the features of the evening's offering will be the Persian Garden Song Cycle by Liza Lehmann. A vocal quartet composed of Mildred Rose, soprano; Litta Grimm, contralto; George Rasely, tenor, and Mr. Sherris, will render solos, supported by the Mediterraneans. The three piano concerto of Bach will be heard Sunday night, June 19, with Keith McLeod, Lolita Gainsborg and Julius Mattfeld.

Over WOR, The French Trio, made up of violin, harp and flute, will have its first appearance at this station, Thursday, June 16.

Over WGBS, a program of East Indian Songs will be heard on the International series, Thursday afternoon, June 16, offered by Mary Bongert. In the evening Helgis Bokke, Norwegian concert violinist, will give a program of concert classics. The artist has appeared in Oslo as soloist with the Philharmonic Orchestra of the Norwegian capital. The musical portion of the afternoon's program on Friday, at this station, will be Serbian folk songs, offered by Ethel Edmonds.

Over WPC, Gounod's *Faust* is scheduled for Thursday, June 16, at eight o'clock.

FACTS OF INTEREST

Wisconsin has a new radio station, WTMJ, The Milwaukee Journal, which will be in operation within two months.

Florence Macbeth, of the Chicago Opera, sang at the reception tendered Lindbergh by Secretary Kellogg and the Minnesota Society in Washington.

WNYC and WEA are sharing the Goldman Band concerts, which are broadcast from the Central Park Mall. Wednesday is allotted to the first named station, and Monday and Saturday to WEA.

WLW, located in Cincinnati and operated by The Crosley Radio Corporation, has announced the formation of an artists' bureau. Contracts provide that the artist entrust to the bureau the management of all engagements for public and radio appearances.

The Story of Music, by Paul Bekker, recently published by Norton, contains twenty lectures prepared by the eminent German critic at the request of the Southwest German Radio Corporation for the Radio High School.

Doris Le Vene, a young and promising pianist who was awarded the stadium prize in 1925, was soloist with Major Bowes' Capitol Family, June 12.

Isidor Strassner's talented pupil, David Novick, was heard over WEA on June 5.

Over WGL a group of artists from the La Forge-Berumen studios rendered an interesting program on May 22.

MARGHERITA TIRINDELLI

Smallens Newest Member of League of Composers' Executive Board

The League of Composers announces that Alexander Smallens, musical director of the Philadelphia Civic Opera Company, has just become the eleventh member of its executive board. Mr. Smallens has held this position in Philadelphia for the last five years, during which time he has also appeared as guest conductor of the Philadelphia Orchestra, as well as with the Pennsylvania, Fairmount and Philharmonic Society orchestras. His professional career began as assistant conductor of the Boston Opera Company in 1911. Since that time he has appeared as conductor in Chicago, New York, Berlin, Madrid, Colon and Havana. Last fall he was one of the founders of the Philadelphia Society for Contemporary Music of whose music committee he is the chairman. He is also a member of the music committee of the American Section of the International Society for Contemporary Music, whose duty it is to select American music for the European festivals.

Closing Recitals at King-Smith School

Many varied and interesting programs are given at the King-Smith Studio-School in Washington, D. C. The Rock, a play by Mary P. Hamlin, based on the Bible showing the development in the character of Simon Peter, was given recently under the direction of Carolina McKinley with a cast which included Winifred Buckingham, Margaret Cowan, Alexandra Endsley, Mary Jane Rayburn, Julia Crehore and Virginia Miller. The music which was given at the beginning and between the second and third acts was arranged for three-part women's chorus by Mr. King-Smith. On May 13 and 14 programs were given by the dramatic art class, the offerings including one act plays and readings. The closing recitals for this season were given on May 19 and 20, the program for Thursday being presented by Les Fauvettes and the students in rhythmic expression. Several of the selections for this program were arranged by Mr. King-Smith. At the closing recital on Friday evening a delightful program of music was given.

KATE
CRANDALL
RACLIN
presents
I PAGLIACCI

(In English)

By a group of American Artists

ARTHUR DUNHAM

Conductor

Chorus Master

DR. DANIEL PROTHEROE

Costumed and Staged

by

Chicago Civic Opera Company

Prefaced by a Concert by Fifty Members

of the

Chicago Symphony Orchestra

Under the direction of

GLENN DILLARD GUNN

Tuesday Evening, June 21, 1927, 8:00 P.M.

Auditorium Theatre, Chicago



HILDA GRACE GELLING.

vocal teacher of New York, and three of her pupils who appeared in individual recitals in the metropolis this season before audiences which, by the spontaneity of their applause, left no doubt of their enthusiastic approval of the excellent singing of the young artists. All of them are well trained and showed an evident appreciation of the music presented. The smaller photographs show Jeanne La Vinus (upper left), mezzo soprano; Irma Good (upper right), and Rose Ferris, lyric sopranos. (Gelling photo by Straus Peyton.)



MABEL GARRISON.

soprano, enjoying a bird's eye view of Florence, Italy, in May of this year.



AT THE FOLK-SONG AND HANDICRAFT FESTIVAL

in Quebec last month. In the snap-shot are, from left to right: Geza de Kress, violinist and leader of the Hart House String Quartet; Henry Bulton, publisher of Toronto; J. M. Gibbon, author and organizer of the festival; Ernest Mac-Millan, composer and principal of the Toronto Conservatory; Norah Drewett de Kress, pianist; Milton Blackstone, viola player of the Hart House String Quartet, and Marius Barbeau of the National Museum, Ottawa, who is the folksong collector.

PIETRO MASCAGNI

conducting the Philharmonic Orchestra in Bucharest.



JACQUES THIBAUD IN EGYPT.

Jacques Thibaud, French violinist, recently added a new continent to his tours when he appeared in Cairo and Alexandria, Egypt, in a series of sold-out recitals. The accompanying photograph shows Mr. Thibaud on a visit to the Sphinx.



TWO NEW YORK PHILHARMONIC CONDUCTORS.

The accompanying snapshot, and a very excellent one at that, was taken two years ago when Willem Mengelberg and Arturo Toscanini, both conductors of the New York organization, met in Belagio. Mr. Mengelberg recently returned to Amsterdam after a successful tour with the Concertgebouw orchestra made through cities like Essen, Dusseldorf, Duisburg, Cologne, Wiesbaden, Frankfurt and Mannheim, as well as dipping into Switzerland where Geneva, Zurich and other places were visited.



BARBARA LULL,

violinist, who sailed for Europe on June 2 and will not return to these shores until about the middle of November. While abroad she will play with orchestra in Scheveningen, will fulfil ten concert engagements in Holland and have three appearances in Germany.

ETHEL GROW

CONTRALTO

Specialist in Tone Production

"She has a fine diction, therefore there was a difference whether the songs were in English or not. We like our own tongue best when easily understood."—
New York World.

200 West 57th St., New York
Phone: Circle 10117

J. FRED WOLLE

ORGANIST

Mgt. THE WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc.
712-718 Fisk Bldg., New York

HARRIET FOSTER

MEZZO-CONTRALTO
Voice Builder and Coach
Studio Apartment
251 West 71st St., New York
Phone: 6756 Trafalgar

CHASE

318 W. 64th Street, N. Y. VOICE—PIANO—Coach—Accompanist—Teacher Edmett 5644



ROSA LOW

Lyric Soprano

Management: R. E. JOHNSTON
1451 Broadway New York City

Celebrated Spanish
Piano Virtuoso
Teacher of Many
Famous Pianists

JONÁS

19 West 85th Street,
New York

Telephones: Schuyler 1044 and Schuyler 9923

MARIE STONE LANGSTON

Mezzo-Contralto

Address
3605 Hamilton Street
Philadelphia, Pa.



*To the
many
fine trib-
utes paid
the quality
of Kranich
& Bach
Pianos, we
wish to
add our
sincere
endorse-
ment.*

Nellie & Sara Krons

KRANICH & BACH
Grand—Reproducing—and
Period Model Pianos

237 East 23rd St. New York
77 EAST JACKSON BLVD., CHICAGO, ILL.
CATALOGUE AND PRICE LIST UPON REQUEST

THE PHENOMENAL GROWTH OF THE NEW ENGLAND CONSERVATORY OF MUSIC

(Continued from page 12)

semble player of the flute. Seniors in pianoforte, violin and violoncello are required to take ensemble work. Advanced instrumental performers are today accompanied by full orchestra.

These new methods impose an intolerable strain on present facilities. The stage of Recital Hall, the smaller, student auditorium seating some four hundred people, is kaleidoscopic with its ever changing operettas, plays, pantomimes and pageantry. Even Jordan Hall, with its thousand-odd seats, is taxed beyond the limit of its capacity. Two notable all-student performances recently given at the Boston Opera House, one of the opera Hansel und Gretel, in the spring of 1925, coached and conducted by Wallace Goodrich; one of Madame Butterfly in 1926, also conducted by him, and staged by Frank St. Leger of the Chicago Civic Opera Company, inexorably point the way to expansion.

The trustees further bring out that the demands of instruction and administration have gradually taken up the entire available space in the present building. Proper facilities are lacking not only for examinations and for class recitations, for lectures and recitals, but also for the important work of the Normal Department. This work is greatly strengthened by the close liaison existing today between Conservatory and city in the teaching field, which makes it possible for students of the former to go out to the schools as field workers, while the latter's school children come in to the Conservatory's classrooms to be trained by practice teachers. It is an alliance of major significance, and one that must not be impeded in its development.

Last, but by no means least, the advantages of association and friendly intercourse which every educational institution should afford its students in addition to their purely musical or academic work is under present conditions completely crowded out.

The new building will offer facilities for all these varied activities through the provision of a new hall, with accompanying space to be utilized in social entertainments; through large common rooms for men and women students which can be used between recitations and at other times; through a well-appointed room for women teachers and rest rooms for women students. Some fifty instruction rooms will nearly double the present capacity, and will vary in size from those suitable for private lessons to rooms accommodating classes or examination groups to the number of as many as fifty students.

Permanent headquarters will be established here for the Alumni Association, where former students may register, renew old associations and linger for rest or congenial companionship.

In addition to the foregoing, space will be released in the present building which is greatly needed for the enlargement of the library, and for the effective display of the valuable collection of ancient musical instruments. Another advantage will be the provision of more adequate space for the work of the dramatic department; and for operatic training, which the success of the Conservatory's recent ventures shows to be a matter of great future importance.

The trustees of the Conservatory, through their executive committee, have appointed a special Campaign Executive Committee to direct the effort of raising the fund for the construction of the new building.

George W. Brown, president of the board of trustees, will serve as honorary chairman of this committee. Associated with him are Messrs. Charles G. Bancroft, H. Wendell Endicott and John R. Macomber of the board of trustees; Ralph L. Flanders, general manager, and Wallace Goodrich, dean of the faculty.

This executive committee has enlisted the services of the following public-spirited men and women as a Special Gifts Committee, which will undertake to solicit contributions: Mrs. Timothee Adamowski, Joseph Balch, Hugh Bancroft, Charles Boyden, Frederick J. Bradlee, Jr., Walter D. Brooks, George D. Burrage, Elizabeth Burt, George W. Chadwick, Joe Mitchell Chapple, Mrs. Talbot C. Chase, Frederick S. Converse, Mrs. Frederick S. Converse, Mrs. John G. Coolidge, Channing H. Cox, Albert M. Creighton, Henry V. Cunningham, Livingston Davis, Donald McKay Frost, Mrs. Wallace Goodrich, Henry S. Grew, Mrs. Christian Herter, Richard B. Hobart, James C. Howe, Franklin R. Johnson, Mrs. Stanley McCormick, Mrs. William Gordon Means, James J. Phelan, Samuel L. Powers, Abraham C. Ratschky, Mrs. Arthur L. Richmond, Charles C. Walker, Mrs. Edwin S. Webster, Arthur W. Wellington, Mrs. Wyman Whittemore, John B. Willis.

The executive committee of the Alumni Association, under the leadership of their president, Charles Dennee, has enlisted the services of prominent alumni to visit personally every former student and alumnus in greater Boston, and secure their co-operation. Both through the administrative offices of the Conservatory and by means of the permanent secretaries of all classes which have graduated since 1870, an effort will be made to reach all other alumni and former students throughout the country.

Gray-Lhevinne Wins West Virginia

On May 17, Estelle Gray-Lhevinne was greeted by a capacity audience and the Clarksburg, W. Va., Exponent a day later said: "The world famous violinist offered a varied program, playing three selections of her own compositions and a series of great classic master-pieces and several gems from the foremost artists of the 15th century. The classical concert was exceptionally well received by the audience and several encores were given." The Clarksburg, W. Va., Telegram wrote: "Estelle Gray Lhevinne, noted woman violinist, presented a marvellous program of classical violin music to a capacity crowd. She was exceptionally well received and gave many encores after a few minutes of persistent applause."

Lovette Pupil Active

Ethel Lynn Fast, soprano, was presented by Eva Whitford Lovette in her Washington, D. C., studios at a Sunday afternoon musicale-tea on May 22. Mrs. Fast, who is entirely a Lovette pupil, is a popular Washington singer. Recent engagements include appearances at the Brookland Meth-

odist Church; State Convention of Parent-Teachers Associations, Raleigh Hotel; Parent-Teachers Association, District Convention, Willard Hotel; All Souls Church; banquet at the Grace Dodge Hotel, and an entertainment of the Eastern Star. On May 23 Mrs. Fast was scheduled to appear on the North Capitol Citizen Association's annual program.

Music Summer School at N. Y. U.

Forty specialists will conduct courses for public school music teachers and supervisors in the Department of Music Education of New York in Summer School this year. Classes begin July 5 and continue to August 12. Courses are offered for directors both of vocal and instrumental music in the public schools, with special emphasis on the courses for supervisors of instrumental music and on normal courses in piano teaching. There will also be an orchestra rehearsing daily and a chorus. The chorus will be divided into two groups. One will consist of 125 voices entirely of women; the other, called the advanced chorus, is made up of 350 mixed voices.

Prospective students are now making application for admission and from present indication the enrollment will surpass that of last year when 550 students from thirty-two States and Canada were studying in the department. Summer school students will take part in musical events outside the University. A quartet and sixty voices selected from the summer students will constitute the choir of the First Presbyterian Church, Eleventh Street and Fifth Avenue, from July 10 until August 15.

Dr. Hollis Dann, head of the department has had wide training. He has served as head of the Department of Music at Cornell University and State Director of Music in Pennsylvania. Other prominent names among the Summer School faculty in the Department of Music are: John Warren Erb, orchestral and choral conductor, New York; Lucy Duncan Hall, instructor in Music Education; Julia G. Howell, head of Theory Department, University of Southern California; Vincent Jones, assistant professor of Music Education Theory; Isidore Luckstone, professor of Music Education (voice); Frank H. Luker, conductor of Apollo Club and accompanist, Handel and Haydn Society, Boston, Mass.; Louis Mohler, assistant professor of Music Education (history and appreciation); Carol Robinson, concert pianist and teacher of piano; Clara Frances Sanford, assistant professor of Music Education; Alfred H. Smith, director of Music, Public Schools, Des Moines, Ia.; Paul Stoeving, instructor in Music Education (violin), and John Elmer NeCollins, director of the Bureau of Education Service.

GEORGE S. MADDEN

ULTRAIST IN TONE PLACING

A Singer who can teach Singing

1425 Broadway, New York Phone: Pennsylvania 2634
Literature on request

N. DE RUBERTIS

CONDUCTOR

SIX SEASONS: Kansas City Symphony Orchestra
FIVE SEASONS: Kansas City Civic Opera Co.

MME. CHARLES CAHIER NEW YORK

ROYAL COURT-SINGER

Honorary Member of the Guild of Vocal Teachers of New York. American representative: Mr. William Hammer, Suite 808 Harrison Bldg., Philadelphia. Summer Residence: Helgerum Chateau, Skafst, Sweden.

GUIDER

SOPRANO

BOOKING PRIVATE
ENGAGEMENTS ONLY 1927

Address: JAMES GUIDER
1947 Broadway
New York City

MISCHAKOFF

Concert Master of the New York Symphony Orchestra
Violin Studio: 38 West 70th Street, New York
Telephone: 9581 Susquehanna

ADA WOOD

"Voice is beautiful and clear, of high and appealing tone."
Address: 3 WEST 87th STREET, NEW YORK

HERBERT GOULD

BASSO CANTANTE

622 FINE ARTS BLDG., CHICAGO, ILL.

CARL BUSCH

Cantata "The Hunter's Horn"

For Baritone, 2 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

WOLANEK

VIOLINIST

Studios: 438 Delaware Ave., Buffalo, N. Y.
Director Violin Dept. MAAS SCHOOL OF MUSIC, Rochester, N. Y.

MARTURO VITA

Voice culture—Opera coach
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350

Sears Conducts Beethoven Mass

One of the notable musical events at the close of the Philadelphia season is that of the annual Ascension Day Service in St. James Episcopal Church under the direction of S. Wesley Sears, organist and choirmaster of that church.

As a recognition of the Beethoven Centennial year, that composer's Mass in C was presented, and splendidly sung it was. Indeed one might say it could scarcely have been sung better either by choir or soloists, and the interpretation given by Mr. Sears was worthy of his fine musicianship. To accomplish the rendition of such a work needs long and painstaking practice, but with such satisfactory results a conductor need have no regrets and only feel the urge to continue in the same kind of work. What can be more noble and uplifting than these masses in which the great composers of the past voiced their adoration and worship, raising thereby the thought of the people to great heights through such means as even the humble and untrained can enjoy.

It would seem that one would with great interest gladly listen to such works far more frequently, and would also wish the modern composer might venture to seek an outlet for his genius in such a musical form. But is it possible that he has such a message to deliver as that which aroused the composer to give us the musical settings of the Mass, or the architect who embodied his thought in the grandeur of the cathedral. At present many composers seem to feel only the pulse of life and miss the spirit. At this singing of the Beethoven Mass the soloist decidedly did not miss the essential spirit. May Ebrey Hotz possesses a voice which in timbre exactly suits the soprano part—beautiful, clear, celestial in tone, and her rendition was superb. Mr. Sears made an excellent selection in his choice of soloists, for besides Mrs. Hotz he had Veronica Sweigart, contralto; Walter E. Torr, tenor, and George Russell Strauss, bass, forming a quartet which in richness and tonal blending was a thing complete and altogether lovely.

Members of the Philadelphia Orchestra provided the accompaniments in their well known excellent manner.

Mme. Novello-Davies Conducts Twelve Thousand

The wave of community singing now sweeping over England is giving great scope to the conducting ability of Clara Novello-Davies, of whom M. Camille Saint-Saëns remarked, "your conducting is magical," when he placed the gold crown of laurel leaves on her head at the Paris Exposition, won by her choral conducting. Her father, the late Jacob Davies, and she, were pioneers of community singing in England, where they took it from their native Wales, as all Welsh communities sing when they foregather together.

Novello-Davies once conducted twelve-hundred singers at the Metropolitan Opera House here, during the war, in her son Ivor Novello's song, Keep the Home Fires Burning, but on Friday, May 13, she had the thrill of conducting twelve thousand in the Royal Albert Hall, London, when the whole audience stood up as one man at a sign from her baton, and sang like a great trained choir. They were so pleased with their own singing that they repeated several of the songs again and again, a great favorite being a song by Ivor Novello, Our England. The affair was organized by Commander O. Locker Lampson, M. P., against the "Reds," and the Hall was crowded to capacity because of the Arcos raid the previous day. Sir Thomas Beecham was one of the speakers, and was not noticeable for the lusty way in which he joined in the singing, and paid attention to the beat of the baton presented to Mme. Novello-Davies at her last concert in the Manhattan Opera House, just prior to her leaving for London. There is No Death, by Geoffrey O'Hara, the words written by the late Gordon Johnstone, is being sung by Mme. Novello-Davies' Choirs abroad.

Why Rethberg Went Abroad

A cablegram from Amsterdam, Holland, just received by Evans & Salter, manager of Elisabeth Rethberg, reads as follows: "Rethberg obtained here glorious success.—Concertgebouw."

Following five appearances in opera at Dresden and concert appearances in Holland and Germany, Mme. Rethberg will go to Switzerland for a short rest before returning to America for twenty-six appearances with the Ravinia Opera Company. This will be her third season there, making her debut as Santuzza on June 20.

Another bit of interesting news concerning this excellent artist is that she is reengaged for three years at the Metropolitan.

Franklin Riker Coming East for Classes

Franklin Riker, tenor, who has been teaching with success at the Cornish School in Seattle, Wash., during the past season, will come East the end of this month and conduct classes in Philadelphia and New York. This teaching period will begin June 25 and continue until July 14, when he leaves for the Pacific Coast in time for his class at the Cornish School in the regular summer school work.

Mrs. Franklin Riker, who sings professionally under the name of Lois Long, has had a number of very successful appearances on the Coast this season. She left Seattle on May 28 for Statesville, N. C., where she will visit her family.

Tsianina + Oskenton = Oskentina

The combination of Tsianina, Cherokee mezzo soprano, and Oskenton, Mohawk baritone, is well known, but it labored under the handicap of too much name. The son of a well known club president whose mother was engaged in booking the Tsianina-Oskenton combination from Catharine A. Bamman, manager, was listening in on the discussion, "but what shall we call it?" Neither of the older heads seemed to be getting anywhere, so he piped up: "Why don't you call it the Oskentina Company?" What's in a name? Nothing, unless it rolls off the tongue, and then there's everything in it! So now it's the Oskentina Co.

Tamaki Miura in Namiko San

Tamaki Miura, Japanese artist, was well received last week in her performances of Franchetti's Namiko San at the Selwyn Theater.

ISABEL

RICHARDSON MOLTER

DRAMATIC SOPRANO

EXCLUSIVE MANAGEMENT S. E. MacMILLEN, Steinway Hall, New York City

CHARLES

HACKETT

TENOR

Chicago Opera

Mgt.: WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc. 250 West 57th St., New York

MOST PROFICIENT NEGRO CHOIR IN AMERICA

Available for Recitals, Concerts or Special Programs of Negro Spirituals

WILSON LAMB, Organizer and Manager

METROPOLITAN BUILDING, ORANGE, N. J.

VAN YORX THEO.—TENOR

TEACHES THIS SUMMER

Studio: 4 West 40th Street, New York
Opposite Public Library. Tel. 4792 Penn.


VICTOR RECORDS

Rosa Ponselle

KNABE PIANO

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St., New York City

ZOLLER STUDIOS

Nixon Theatre Bldg. Pittsburgh, Pa.
Address all communications to
R. H. DITTRICH
Personal Representative
Telephone—Atlantic 3062
Coaching—Piano—Theory
Diction—Voice—Art

DR. WILLIAM C. CARL

TEACHER OF ORGANISTS

FREE SCHOLARSHIPS

FALL TERM OCT. 4th

New Prospectus ready

17 East Eleventh St., New York City

DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City, July 14, 1927

KATHARINE M. ARNOLD, 93 Madison St., Tiffin, Ohio.	ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Cincinnati, O., June 21; Chicago, Ill., July 28; Fall Classes, Columbus O., St. Louis, Mo.	MRS. WESLEY PORTER MASON, 1927 Classes, Chicago, Ill., 10834 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, Tex., 4409 Gaston Ave.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, July 7th, Chicago, Ill., Aug.	BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	ROBIN OGDEN, Box 544, Waterbury, Conn.
ELIZETTE REED BARLOW, corner Central Ave. and First St., Winter Haven, Fla. Tampa, June; Asheville, N. C., July.	IDA GARDNER, 17 East 6th Street, Tulsa, Okla.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.	GLADYS MARSALIS GLENN, 1217 Bowie Street, Bivins Place, Amarillo, Texas; June 10, Amarillo; July 15, Albuquerque, N. M.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
GRACE A. BRYANT, 291-10th Ave. N., Twin Falls, Idaho.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex., June.	STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class June 27th.
MRS. JEAN WARREN CARRICK, 180 East 68th St., Portland, Ore.	FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

FOREMOST VOCAL AND OPERATIC MASTER

TEACHER AND COACH
OF MANY DISTINGUISHED
ARTISTS

PAPALARDO

Conductor of opera in Italy, Russia, South America, and twice on tour in the United States. Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

New York Studios, Steinway Hall, 109 West 57th Street
Telephone: Marble 1573
Steinway Piano Used Exclusively

BUFFALO, N. Y.

BUFFALO, N. Y.—The Choral Club of Women's Voices (William Benbow, director, and Natalie Ernst, president) gave a program of much variety and interest in the Hotel Buffalo ballroom. Assisting the chorus were Weyland Echols of New York, tenor soloist; Robert Munn, local baritone; a small orchestra under the direction of Arnold Cornelissen, and Mrs. Albert Messersmith, accompanist. The main choral feature of the evening was the dramatic cantata, *The Highwayman*, by Deems Taylor, in which the chorus assisted by the orchestra outdid themselves, giving an excellent rendition of this difficult work, and with Robert Munn's excellent rendition of the baritone solo parts merited the prolonged applause of the large audience. Francis Engle Messersmith's musicianly support at the piano also deserved special commendation. Mrs. McIntosh and Mrs. Hamburger in solo portions of choruses, Miss Ernst, Mrs. Norton, Mrs. Larkins and Mrs. Simpson in two Brahms vocal quartets arranged and played by Mrs. Cornelissen, pleased their hearers. Weyland Echols' solos were enthusiastically applauded and he graciously granted a number of encores. His outstanding numbers were Schubert's *Wohin, Stickle's Open Road*, and Lemaire's *Vous Dansez Marquise*. These were sung with a lovely tonal quality, excellent diction and beauty of interpretation. The *Marquise* number was redemanded.

A benefit concert was given by a talented young Buffalo violinist, Josef Fortuna, in Elmwood Music Hall before a good sized audience of friends. He was assisted by Alexander Joseffer, piano soloist and accompanist, also a youthful musician of undoubted talent. In their taxing program both performers acquitted themselves with great credit to themselves and their teachers and gave promise of further development.

The fourth seasonal concert of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, and David Cheskin, violin soloist, was given in Elmwood Music Hall. The program was enjoyable and well played, giving much pleasure to the audience. A number of special interest was Mr. Cornelissen's *Rhapsody* based on *Pierre's Serenade*, which the orchestra played with good effect. David Cheskin, one of the first violinists of the orchestra, played the Second violin concerto in D minor of Wieniawski with excellent tone and interpretation and showed undeniable talent, the orchestra giving valuable support. At the last concert for the season, Arthur King Barnes as soloist and the Guido Chorus assisting brings the series to a brilliant close.

Dr. Carl Noehren, able conductor of the Harugari Froh-sinn, arranged an excellent program for the performance of this body of singers in Elmwood Music Hall with string orchestra assisting. This was the second concert of the season. Two choruses of special interest were those composed by Ludwig Bonvin and Carl Noehren, both winning hearty tributes of appreciation. The final number, a German Hymn with music by Carl Noehren, was sung with orchestral accompaniment and made a fitting climax to the evening's performance.

A highly successful concert was that given in the Kensington Methodist Church by Ragnhild S. Ihde, soprano, and Harry Simonsen, organist and accompanist, assisted by Marjorie Heintz, violinist, Irving Ralph, baritone, and Geraldine Reichert, reader. Mrs. Ihde's beautiful voice of unusually rich quality made favorable impression in her groups of solos. She was enthusiastically applauded and granted a number of encores. Mr. Simonsen capably filled the position of accompanist and was well received in his organ solos. Those assisting also played and shared in the honors of the evening. Mrs. Ihde is a pupil of Bertha Drescher.

The Philharmonic concert series for 1926-27 in the Buffalo Consistory Auditorium has attracted vast audiences and has been so highly successful that the organization has made its plans and announces the following attractions for next season: John McCormack, Rosa Ponselle, Jascha Heifetz, Feodor Chaliapin and Josef Lhevinne. Mrs. Zorah B. Berry is local manager, J. L. Woods is president and James E. DeVoe is secretary and treasurer. The last two named are of Detroit, Mich.

Beethoven's *Missa Solemnis* was sung by the combined choirs of St. Paul's Episcopal Cathedral and Lafayette Presbyterian Church in St. Paul's Church with William Gomph as conductor; De Witt C. Garretson, as organist; and Esther Freisted Jones, soprano, Eleanor Regester, contralto, Malcolm Brock, tenor, and Herbert Jones, bass, making up the solo quartet. The following Sunday evening the combined choirs appeared at the Lafayette Presbyterian Church with William Gomph at the organ and De Witt C. Garretson as conductor. The soloists of this church participating were: Edna Luse, soprano; Geraldine Ulrich, contralto; Richard Miller, tenor, and Walter Henssler, bass. Both churches were filled to capacity and many were the words of commendation heard for both organists and choir directors for their enterprise in presenting this magnificent work in commemoration of the one-hundredth anniversary of the death of Ludwig van Beethoven.

St. John's Episcopal Church presented Dubois' cantata, *The Seven Last Words*, under the direction of Robert

Hufstader, organist and choir master, assisted by the quartet composed of Jessamine Long, Mrs. Charles Evans, Henry Becker and Robert Munn, and the mixed chorus choir. It was a notable production, reflecting great credit upon the capable young organist.

Selections from Rossini's *Stabat Mater* were excellently given by the solo quartet and chorus choir of the First Presbyterian Church, of which Clara Foss Wallace is the able organist and choir director. Florence Ralston, Margaret Adsit Barrell, Vernon Curtis and Norman Lucas are the soloists.

The united choirs of the Delaware Avenue Baptist and Kenmore Presbyterian churches, under the successful direction of Robert Fountain, gave an admirable performance of *Gaul's Holy City* in the Buffalo Consistory, with Bessie Pratt Fountain at the organ. The soloists participating were: Mrs. A. H. Cummings, Mrs. Ray Hengerer, Maurine Snyder, Dorothy Miller, Harold Pattenden, William Wall and Thomas Woodruff. Mr. Fountain's pupils, Mrs. Cummings of Niagara Falls, and Mrs. Hengerer, recently appeared as soloists for the Tuesday Culture Club at the Hotel Statler and for the Zonta club, with Katherine Bush accompanying. Another pupil, Carl Naisch, has been engaged as solo bass for the First Congregational Church. L. H. M.

Syracuse University College of Fine Arts Notes

SYRACUSE, N. Y.—The College of Fine Arts of Syracuse University offered five interesting public recitals recently. Carolyn Sutphin and Vernon De Tar, piano stu-



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

dents of Tina Lerner, gave the first of these recitals in the Fine Arts Auditorium. With exceptional technical equipment and fine feeling for their art these two students, who graduate in June, played a difficult and interesting program. The final number was a suite for two pianos, *Silhouettes* by Arensky.

In the same hall, the advanced music students of the College of Fine Arts gave the final recital of the year. Four pianists, two organists, a violinist, and a soprano were included in the program.

In the University gym the Women's Glee Club of over one hundred voices, under the direction of Prof. Belle L. Brewster, gave its thirteenth annual concert. The general subject of the concert was *Night*. The glee club members, with the assistance of dancers from the university and the city, gave a charming program. Eleven numbers were sung, the last three, by George Henschel, being dedicated to the glee club. Of the solo numbers, the most delightful was the *Fortune Telling Scene* from *Carmen*, sung and acted by three seniors of the voice department.

Margaret Johnson, soprano, and Leo Lawless, pianist, both of whom have been engaged for college teaching positions for next year were heard in their graduating recital. Miss Johnson, who has a lovely voice and fine talent for singing, sang songs and airs in Italian, German, and English, with fine effect. Mr. Lawless, whose home is in Oklahoma, proved himself a pianist of fine technique and musicianship. His principal numbers were the sonata, op. 57, by Beethoven, and the *Concert Arabesques* by Schulz-Evler.

Hughes to Hold Summer Master Class

During Edwin Hughes' eleventh annual summer master class in New York from June 27 to August 6, a series of six recitals will be given by his professional pupils at which music of the largest and most important works in the piano-

forte literature will be played. During the past season, four of Mr. Hughes' pupils gave Aeolian Hall recitals under the direction of well known New York managers, and they have been heard throughout the country as well.

Commencement Exercises at Granberry Piano School

The annual commencement exercises of the Granberry Piano School were held in the Carnegie Chamber Music Hall, New York, on the evening of June 2. The stage was attractively decorated with many flowers and plants, making a pretty setting for the appearances of the artists. The program opened with the *Bach concerto* in G major (arranged for four players at two pianos by Paul, Count Waldersee), played by Ruth Burritt, Mary Hammil, Gladys Hoskins and Virginia O'Malley. Good unison was maintained throughout this intricate composition by these four players, and an unusually fine uniformity of interpretative feeling was evident among them. This number was followed by a group of pieces played by Mary Webb Alyea, one of the graduates. They were: *Prelude and fugue* in E flat major (Bach); *nocturne* in D flat major, op. 27, No. 2 (Chopin); *prelude*, from suite in E minor, op. 10 (MacDowell); and *scherzo* in G major, from sonata, op. 14, No. 2 (Beethoven). Mrs. Alyea's splendid training was shown in her excellent technic, and particularly in her clear cut tones, her use of the pedal and in her careful regard to detail. The next group on the program was played by Elaine Elizabeth Mersereau, also a graduate, and consisted of the *Andante con Variazioni* from sonata in F major (Mozart); *prelude and allemande*, from French suite, in E flat major (Bach); *Scotch Poem* (MacDowell); *nocturne* in G minor, op. 15, No. 3 (Chopin); and *Minstrels*, G major (Debussy). Miss Mersereau's interpretation of the Bach and the MacDowell were particularly good. Her fine musicianship was evident in all of her numbers, and her excellent technical ability was shown in the firmness of her tones and the clearness and brilliance of many of her effects. A splendid closing number was the final one on the program, the *Tschaikowsky concerto* in B flat minor, played by Beatrice Anthony, with orchestral parts played on the second piano by Dr. Elsenheimer. This is a brilliant number and it was exceedingly well played by this talented young artist and her teacher. Miss Anthony deserves much credit for her exceptionally fine rendition of this difficult work. For an encore she played *Waltz* by Manna-Zucca. The address of the evening was delivered by the Reverend William Seymour Winans, assistant pastor of the Central Congregational Church, of Brooklyn, and the presentation of diplomas and certificates was by the director of the school, George Folsom Granberry. Those making up the class of nineteen hundred and twenty-seven were: Mrs. Mary Webb Alyea, of Rutherford, N. J., and Elaine Elizabeth Mersereau, of West New Brighton, Staten Island, receiving a full diploma; Elva S. Aikenhead, Rutherford, N. J.; Charlotte Bachmann, Ridgewood, N. J., and Gladys E. Hoskins, New York, receiving a teacher's certificate.

White-Smith Publishes O'Hara Song

The following is an excerpt from a letter received by the publishers of Geoffrey O'Hara's new sacred song, *Step By Step*. It was written by a well known New York baritone, and as he does not care to pose as a humorist his name is not given.

"This number ought to go well and hit the popular fancy. Anyone can sing it, from the sensitive artist who can and will deliver it with the purity and simplicity of the master, to the veriest demon amateur just bursting forth in a violent epidemic of choir rash. I don't believe even he could kill it. I like it. It is beautiful and reaches one's soul, if done right."

White-Smith is the publisher of this appealing song.

Curci Pupils Make Favorable Impression

When Gennaro Mario Curci presented a number of his pupils in a recital recently at the Town Hall, Vincent Pescie, a young baritone, came in for particular attention from the critics. His voice in quality was likened to that of Stracciari and Amato. Another Curci-artist-pupil, Maddalena Erbland, coloratura soprano, recently sang *Rigoletto* with excellent success in Italy. Miss Erbland has sung other roles there before but this is the first time she did the part of Gilda. Prior to sailing for Europe several years ago, she sang the role at the Manhattan Opera House in New York.

Whitmer Pupil Directs Program

The music students of Miss Simonson's School presented folk music from many lands on May 26 under the direction of Mildred Weston, assisted in the folk dancing by Zelda Sargent. Miss Weston is a pupil of T. Carl Whitmer. Her children's music is well received wherever it is presented.

COLORADO DIRECTORY

MADELEINE VANCE BROOKS
Certified teacher of Juliani, Paris
G. B. Lamperti and Royal Conservatory,
Dresden
Concert and Opera Repertoire
23 E. 18th Ave., Denver

COLORADO WOMAN'S COLLEGE CONSERVATORY
Denver
Iliff Garrison, Dean

THE DENVER COLLEGE OF MUSIC, INC.
The Largest in the West
Public, endowed and non-profit making
Edwin John Stringham, Mus.B., P.D.,
Dean

THE DENVER CONSERVATORY OF MUSIC, INC.
Paul Clarke Stauffer, Director
Colfax Ave. at Vine Street, Denver

BLANCHE DINGLEY-MATHEWS
PIANO WORK, INC.
1000 Pennsylvania Street, Denver

EDWARD B. FLECK
Teacher of Artistic Piano Playing
Author of "The Groundwork of Piano
Technic" (Breitkopf & Härtel)
1527 High St., Denver

LIFF GARRISON
Pianist
Mgt.: Andrew Speich, 1626 Calif. St.,
Denver

MARGARET DAY GRUBB, Concert
Pianist
J. ALLEN GRUBB, Tenor
Oratorio, Opera, Concert
Studios 1175 East 11th Ave., Denver.
Phone: 9435 York

LAMONT SCHOOL OF MUSIC, INC., Denver
Florence Lamont Hinman, Director
The school producing two 1st Prize winners (Ina Rains and Frank Dinhaupt), at Sesqui-Cent. Nat'l Contest

JENNIE L. LIVERMAN
Teacher of Piano and
Dalcroze Rhythmical Gymnastics
Studio: 1322 E. Colfax Ave., Denver

FLORENCE DENNY MORRISON
Concert Pianist and Accompanist
Studio: 1415 Elizabeth St., Denver

EDITH M. PERRY
Piano Studios, 1651 Ogden Street
Denver
Training of the highest standard in both
Technic and Interpretation

CLARENCE REYNOLDS
City Organist
Denver Auditorium

H. BAXTER RINQUEST
Specialist in singing, speaking and
restoring the voice
EDITH KINGSLEY RINQUEST
Pianist and teacher, 25 E. 18th St., Denver

HATTIE LOUISE SIMS
Teacher of the Art of Singing
Studio: 1518 Lincoln St., Denver

JOSEPHINE TROTT VIOLIN STUDIO
1560 Gilpin St., Denver
Composer Melodious Foundation Studies
Melodious Double-stops, etc. (Schirmer's
S. S. S.)

YEATMAN GRIFFITH VoiceTEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios 52 W. 70th St., New York City Tel. Endicott 5141**MARCELLA GEON**

Pianist—Accompanist—Coach

23 West 64th St., N. Y. - Phone 1452 Trafalgar

ROXAS Coach and Accompanist to MARTINELLI for six years
Vocal Coach Studio: Steinway Bldg., 109 West 87th St., N. Y. Phone Circle 5161**Walter Henry Hall** Professor of Choral Music Columbia University Address 39 Claremont Ave**William S. BRADY** TEACHER OF SINGING

Studio: 137 West 88th St., New York Tel. Schuyler 3585

MARIE SUNDELIUS Soprano

With the Metropolitan Opera Co. Exclusive Management: HAENSEL & JONES Steinway Hall 115 West 87th Street New York

GIUSEPPE BOGHETTI OPERATIC and CONCERT TENOR Graduate Royal Conservatory of Music MILANO, ITALY

Vocal Studios: 1710 Chestnut St., Philadelphia, Pa. 13 East 35th St., New York N. Y. Tel. Caledonia 2777

DOROTHEA FLEXER CONTRALTO

Metropolitan Opera Company Management: R. E. Johnston, 1451 Broadway, New York

Edwin Franko Goldman CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 202 Riverside Drive, New York

HEMPEL

Address, Secretary, Frieda Hempel 271 Central Park West, New York City Steinway Piano Victor and Edison Records

SALVI USES WURLITZER HARP EXCLUSIVELY
Management R. E. JOHNSTON 1451 Broadway New York City N. Y.

200 YEARS IN MUSIC

WURLITZER

The World's Finest SMALL GRAND PIANO

120 W. 42nd St. NEW YORK

Stores in Principal Cities



THE WORLD FAMOUS JAPANESE SOPRANO

TAMAKI MIURA

Guest Artist in Puccini's

"MADAM BUTTERFLY"

and in the New One-Act Japanese Opera

"NAMIKO SAN"

By ALDO FRANCHETTI

On Coast to Coast Tour Season 1927-28

Pennsylvania Organists Convene in Harrisburg

HARRISBURG, PA.—Dr. Samuel A. Wolf, Lancaster, was re-elected president of the Pennsylvania State Council of the National Association of Organists at the closing sessions of the seventh annual convention held in this city. Other officers elected were as follows: Frank A. McCarrell, this city, first vice-president; second vice-president, Walter A. Heaton, Mus. Doc., Reading; secretary, William Z. Roy, Lancaster; treasurer, Charles E. Wisner, Lancaster; chairman, Alfred C. Kuschwa; executive committee, Henry S. Fry, C. M. Heinroth, Mrs. W. P. Strauch, Pottsville; William Rees, Charles W. Davis, Mrs. Isabel P. Fuller, Lerogl E. Fontaine, S. Wesley Sears, Mrs. Lila M. Davis, Charles M. Courboin, Rollo F. Maitland, Ernest H. Artz, George Benkert, Mrs. Harriet Weigel Nicely, Dr. John M'E. Ward, Richard M. Stockton, Paul C. Bailey, Violette E. Cassell, John H. Duddy, Jr., Myron R. Moyer, William R. Lantz.

Sessions of the convention, with one exception, were held in Pine Street Presbyterian Church, which was recently rebuilt with a new Skinner organ of fifty-two stops and approximately 4000 pipes. The opening recital on Monday night was given by organists of the Harrisburg chapter, Violette E. Cassell, organist and director, Camp Curtin Memorial Methodist Church; Carrie Harvie Dwyer, Market Square Presbyterian; Mrs. John R. Henry, Fifth Street Methodist; Alfred C. Kuschwa, St. Stephen's Episcopal; Frank A. McCarrell, Pine Street, Presbyterian; William E. Bretz, Zion Lutheran, and Clarence E. Heckler, Christ Lutheran. A reception with Violette E. Cassell, president of the Harrisburg Chapter, and Dr. Wolf receiving the guests, followed the recital. Before the program the visiting organists were welcomed by the Rev. J. Harold Thomson, assistant pastor of Pine Street Church, and in his response Dr. Samuel A. Wolf, state president, told of plans for organization of new chapters of the association and of the enrollment of new members.

Tuesday morning's meeting was marked by the presentation of original organ compositions by William T. Timmings, A. A. G. O., organist of St. Paul's Church, Elkins Park, Pa., and St. Michael's Lutheran Church, Germantown, choir-master of the Church of the Ascension, Germantown, and of the Lutheran Church of the Advocate, Germantown; and those by Frederick Stanley Smith, of the music faculty of Beaver College, Jenkintown, organist, choir-master of the Carmel Presbyterian Church, Edge Hill. These young organists showed much talent and ability in their compositions and are sure to gain a distinctive place for themselves in the musical world. Mr. Smith played an unusually fine organ sonata, four movements, the adagio of which was especially noteworthy for its spirituality and beauty. Several shorter compositions were also included in his program, a brilliant Festival Prelude, Introspection, and an airy Chanson Gracieuse. Mr. Timmings' compositions were a stirring Grand Choeur in E minor, Toccata, Curfew Melody (an exquisite number, Overture in G minor, Paean, Serenata, and Badinage, picturesque and attractive. Convention speakers were Seibert Losh of the Midmer-Losh Organ Company, who told of the advance of the organ vibrato, and Ernest Skinner, president of the Skinner Organ Company.

Other recitals were given by Lilian Carpenter, F. A. G. O., member of the Institute of Musical Art, New York, and Catharine Morgan, F. A. G. O., organist and director of the Haws Methodist Church, Norristown. Miss Carpenter's playing is musically intelligent and varied; Miss Morgan is also a young organist of promise, with a large degree of temperament.

One of the most noted of the recitalists was William E. Zeuch, of the First Unitarian Church, Boston, who gave a remarkable program from the classics with some modern numbers as the closing event of the convention. Mr. Zeuch's technic is unusual and his registration varied and satisfying.

The outstanding event of the convention was the choral service given Tuesday afternoon by the Solo Choir of Harrisburg in St. Stephen's Episcopal Church under the direction of Alfred C. Kuschwa, who also presided at the organ for the choral numbers. The choir is composed of fifty voices—the leading soloists of the city—and sings with a beautiful tone. The most noted number was the eight part a capella chorus, Praise the Lord, O My Soul by Gretchaninoff. The chorus which was vested, sang Le-Jeune's Light of Light for a processional and Jerusalem the Golden, by the same composer, as a recessional. John Duddy, Jr., Norristown, played the prelude; Joseph H. Bowman, Norristown, played the postlude. Mrs. W. R. Whitmarsh, violinist, with Mr. Kuschwa at the organ, and Frank A. McCarrell at the piano, played the offertory. The soloists were Mrs. Thamine M. Cox, soprano; David E. Malick, bass, John W. Wilson, baritone. The Rev. Dr. Oscar F. R. Treder, rector of the church, gave a short address.

A luncheon on Tuesday and the annual banquet with New Jersey State Senator Emerson L. Richards as toastmaster were social events of the convention. L. H. H.

College of Fine Arts Notes

An idea of the musical activities at Syracuse University can be gotten by looking over the list of recitals and concerts during the period of a month and six days. From April 20 to May 26, the students, faculty and music organizations of the College of Fine Arts gave thirty programs and radio concerts. There were eleven graduating recitals, two public recitals, six private recitals, six radio concerts, one faculty concert, three concerts by the men's glee club, and one concert by the women's glee club. On these thirty programs, nearly six hundred musical compositions were performed. The final concert of the University music season was the annual commencement concert on Friday evening, June 10.

Seagle Pupil in My Maryland

Nathaniel (Nate) Wagner, pupil of Oscar Seagle, is leading man in Shubert's new light opera My Maryland, which has been playing for the past few months in Philadelphia. Nate, who is a handsome young chap as well as the possessor of a fine tenor voice and a great deal of histrionic ability, has quite aroused the staid Philadelphians in his role of the gallant Yankee captain, and the papers have been most lavish in their praise of him. The Ledger says that in Nate Wagner the Shuberts have one of the most valuable acquisitions they have made in recent years, both in voice and dramatic ability, and the Record says he has more than a gorgeous voice.

HUGHESSUMMER MASTER CLASS FOR PIANISTS JUNE 27-AUG. 6
Management of EDWIN HUGHES, 338 W. 89th St., New York**ADELAIDE FISCHER**

LYRIC SOPRANO

Phone Nevins 1091 1415 Steinway Building, New York City

ARNOLD CORNELISSON

Conductor Buffalo Symphony Orchestra

"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."
"(Signed) ERNST DOHNANYI."

JOHANNES MAGENDANZ

Director Piano Department

Utica Conservatory of Music - Utica, N. Y.

JOSEFIN HARTMAN VOLLMER

COACH AND ACCOMPANIST

"The perfect accompanist."—Mme. Schumann-Heink
236 West 70th St., New York City Phone 9930 Susquehanna

ROMANI Teacher of ROSA PONSSELLE

Studio: 244 Riverside Drive, New York

Tel.: Riverside 4193—Cal. 9246.

DEANE DOSSERT

TEACHER OF SINGING

1204 Carnegie Hall Tel. Circle 6737

LOUISE HUNTER

—SOPRANO—

Metropolitan Opera Company

Address: Louise Hunter Management
Metropolitan Opera House, New York City

DIRECTION: ESTEE CO., 100 CARNEGIE HALL, N.Y.C.

ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy

will be glad to hear from all Americans studying, singing or playing in Italy, and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan Office of the Musical Courier,

Via Darini, 31

Telephone 19-345

GALLI-CURCI**SCHIPA****RETHBERG****LHEVINNE****TIBBETT**

Management

Evans and Satter

527 FIFTH AVE., NEW YORK

ACROSS THE COUNTRY

Augusta, Me.—The State Federation of Music Clubs held its fourth annual convention at Penney Memorial Baptist Church. From the original two clubs, which formed the Federation, the organization has grown to include twenty senior clubs with a membership of 1350, and thirteen junior clubs with a membership of 312. Four of these junior clubs were organized this year. Perhaps the one of most interest is the William R. Chapman Club of Bangor, which was named in honor of Professor Chapman, director-in-chief of the Maine Music Festival for thirty years. This club has seventy-five members, musicians from the public and parochial schools and all capable of orchestral work. Geoffrey O'Hara, composer and lecturer, was a guest of the convention throughout the sessions. On the first afternoon he lectured on "How Music Is Made," and on the second morning on "Taking the 'J' out of Jazz." Luncheon at the Augusta House on the first day was a very brilliant affair, with Mr. O'Hara, Mrs. Ralph O. Brewster, wife of Governor Brewster of Maine, and Mr. Grady of the National Broadcasting Company of New York, as special guests. The toastmistress was Mrs. R. H. Bodwell of Augusta, secretary of the entertaining Cecilia Club. Toasts were given by Mr. O'Hara, who urged raising a community consciousness in music; Julia Noyes of Portland, state president; Mrs. S. Merritt Farnum of Lewiston, state treasurer, and Henrietta Rice of Portland. The Cecilia Club Trio rendered music throughout the luncheon. Following the afternoon session, Mrs. Brewster received the Federation at the executive mansion. She was assisted in receiving by Miss Noyes and Caroline Fenno Chase, president of the hostess club. The guests were introduced by Major Roy E. Decker of the adjutant general's staff. Among the musical selections of the day were a group of soprano solos by Bertha M. Gould, of the MacDowell Club of Portland, featuring Liliacs and At Night by Rachmaninoff, with Louise H. Armstrong, as accompanist; a contralto aria Mon coeur s'ouvre a ta voix from Samson et Dalila by Bertha King Fender, son, with Zilphaetta Butterfield accompanist, and an ensemble from the Cecilia Club of two numbers Solveig's Song by Grieg and Indian Cradle Song by Matthews. Elizabeth G. Brown was the leader and Lucy E. Bowditch was at the piano. In the evening thirteen senior clubs were represented upon the concert program. The outstanding numbers were the violoncello interpretation of the Andante from Concertstuck by Heberlein, played by Sue Winchell Burnett of Brunswick with Susan Coffin at the organ; the soprano aria, Mi chiamano Mimi from La Boheme, by Mary Southam Ingraham of Augusta, with Leo K. Andrews, organist, and a group of Indian songs in costume by Marion Wentworth Theis of Westbrook. Marion Kelley accentuated the accompaniment with tom-tom and Indian rattle, and Miss Coffin was the pianist.

Ruth Staples of Lewiston, a pupil of Hugo Kortschak of New York, gave a fine rendition of the air from Concerto Op. 28 by Goldmark. Her accompanist was Gladys White of Auburn, organist. The Woman's Choral Society of Portland, about sixty voices under the direction of Rupert Neily, with Howard Clark at the piano, was inspired. This remarkable organization sang A Grace Before Singing by Harris, Du Bist Die Ruh by Schubert, Danny Boy, Old Irish, and Chere Nuit by Bachelet, with a soprano obligato by Jane Whibley. There was an overwhelming demand for an encore, which was graciously given.

At the Junior convention on the second day, the banner club was the Bangor William R. Chapman, which received the National Federation pin for the largest number of delegates present. The work of these clubs and their concert were the most interesting of the entire convention. They showed remarkable musicianship in every selection. Special speakers were Mrs. George Hail of Providence, R. I., district president of junior clubs, and Julia E. Williams of Merchantsville, N. J. The junior luncheon, held in the parish vestry, was attended by the special guests and by Mr. O'Hara. Mary H. Hayford of Bangor, state junior club chairman, was the toastmistress. In his after dinner talk, Mr. O'Hara pointed out that English literature was bristling with drama from which plenty of material for opera might be taken. In fact, foreign composers had taken this material, made it into foreign operas, brought them over here and had sung them to us in foreign languages. When it came time for the juniors to report on club work, Lawrence Mann, the young president of the Bangor William R. Chapman Club, spoke. One small girl, Dorothy Brown of Portland, president of the Girls' Junior Beethoven Club of Portland, was so tiny that she had to stand on a chair to be seen. This enterprising club has members from six to twelve years of age. Five members appear on the programs at each club meeting and all must have their selections memorized. These features of memorizing work were common to all the clubs. The Rockland Harmony Club sponsored a picture production of the Music Master and cleared \$68.00. It also held an open meeting, when it cleared \$25.00. The Young Ladies' Chorus of Westbrook is devoted entirely to singing anthems, oratorios and cantatas. When all club reports were in, a small boy arose with the statement that he had been overlooked. This was the president of the Valerian Club, newly organized by the boys of two Portland clubs who withdrew "because there were too many girls." There was more truth than figure of speech in the little fellow's announcement that the club was devoted to the study of the great composers and "magicians," for what are musicians if not magicians? For the juniors Cora Presson Partridge of Augusta sang Mr. O'Hara's Fair Daffodils and Little Bare Feet, with the composer at the piano.

One Portland boy, Melville Stein, was the only soloist. His was a piano number, Sibelius' Romance, in which he showed great instinct for phrasing, color and rhythm. The only vocalist was Gabrielle Thuotte of Portland, who sang

Dell' Acqua's Villanelle, so well calculated to show the greatest coloratura capabilities of the student. Her voice is a high, clear soprano, beautifully placed for her age, and she sang with great ease. The youngest pianist was little Cornelia Derry of Portland, who played the well known Valse in E flat major by Durand. Her small hands mastered the intricacies of this number with much cleverness. The finest pianist of the program was Florence Towle, also of Portland, who played Liszt's Hungarian Rhapsody No. 11, with a really professional finish. The performance by the nineteen members (boys and girls) of the William R. Chapman Club Orchestra was reserved for the last. Under direction of their leader, Linwood Bowen, sixteen; they played very pleasurably. The orchestra was well balanced and included six first violins; three second; one cello, clarinet, flute, two cornets, trombones, French horns, bassoons, and a pianist. The selections were the overture from the Caliph of Bagdad and Boyard's March by Halvorsen. Officers of the Maine Federation are: president, Julia E. Noyes, Portland; first vice president, Mrs. Guy P. Gannett, Cape Elizabeth; second vice president, Elizabeth M. Litchfield, Lewiston; third vice president, Mrs. C. W. Towers, Houlton; recording secretary, Mrs. Ernest Theis, Westbrook; corresponding secretary, Mrs. S. S. Thompson, Portland; treasurer, Mrs. S. Merritt Farnum, Lewiston; auditor, Clinton W. Graffam, Portland; directors—Mrs. E. W. Loane, Presque Isle; Mrs. E. F. Berry, Rockland; Mrs. C. T. Burnett, Brunswick, and June L. Bright, Bangor. L. N. F.

Buffalo, N. Y. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Harrisburg, Pa. (See letter on another page.)

Los Angeles, Cal. (See Music on the Pacific Slope.)

Miami, Fla.—The final concert of the season given by the University Orchestra, Arnold Volpe, conductor, was heard in the University of Miami Auditorium. The soloists were Hannah Spiro Asher, pianist, and Margarethe Morris, Estelle C. Cromer, Donna Watson and Ted Kennedy, violinists. A warmth of enthusiasm greeted the players and, as at the first concert, there was a capacity house. Mr. Volpe came to Miami this season as head of the violin department of the Miami Conservatory of Music, Bertha Foster, director, which is now the music unit of the University of Miami. Mr. Volpe is a well known conductor, having led the Volpe Symphony Orchestra, and having been the founder and for two seasons conductor of the Lewisohn Stadium concerts. He was instrumental in establishing the Young Men's Symphony Orchestra in New York. Mr. Volpe will conduct the Miami Symphony Orchestra again next season. A. F. W.

Minneapolis, Minn. (See letter on another page.)

Norwich, N. Y.—Charles Floyd, tenor and director of the Congregational Choir Church, gave Buck's Christ the Victor at Easter, assisted by Johnson's Orchestra, Lucy Brooks, organist, and Mrs. L. D. Gifford, pianist. The various soloists, ensemble combinations, etc., were heard to fine advantage, redounding credit on all concerned. Mr. Floyd is well known in the metropolis, which he left for our city only last December. Director of music in two choirs of Norwich, and another in Oxford, he has a large class of pupils, and has just moved into his own house on Piano street. S.

Pittsburgh, Pa. (See letter on another page.)

Portland, Me.—The last three concerts given here under the auspices of the municipal music commission have been disappointing in the size of the audiences. The first was by Ethel Leginska and the Boston Philharmonic Orchestra. The musicians were heartily received in all instances, and this new Boston Orchestra was most interesting. It was colorful, and well worth hearing. Miss Leginska affects daring contrasts with spirited success. As a conductor she is poetry of motion—a most graceful figure, whose magnetism focuses attention. That her technic as a pianist is of the best, she demonstrated by displaying with the orchestra the Hungarian Fantasia by Liszt. She directed while playing, seemingly with the greatest ease. The second concert was that of Roland Hayes, who made his second appearance at Portland. The last concert was the debut of the Portland Municipal Orchestra, under the direction of municipal organist, Cronham. Marie Tiffany, of the Metropolitan Opera, assisting artist, was a delight to hear. The orchestra, which has had eight weeks of intensive preparation, gave a fine performance of an interesting and rather difficult program. Among its numbers were In the Village, from the Caucasian Sketches, by Ippolitov-Ivanov; two movements from Haydn's Symphony No. 11, and Sunday Morning, Under the Lindens and Sunday Evening, from Massenet's Alsatian Scenes. L. N. F.

Portsmouth, N. H.—The Friends of Music Society of the Portsmouth School of Music, assisted by the local orchestra of 376 players, G. Bertrand Whitman, conductor, gave a pretentious program at Academy Hall as the closing feature of National Music Week. The assisting artists were Norman Leavitt, vocal soloist; Dora Sanborn, pianist; Oliver Dowd, violinist; John Parlin, cornetist; and there were selections by the Academy Piano Trio and the Community Vocal Quartet. The program featured such American composers as Hadley, Skilton, MacDowell, Westell Gordon, Herbert, Cadman, Nevin, Ball, Whitthorne, Cooke, Deppen, Bond, Sousa, and John Stafford Smith. N.

Providence, R. I.—Francis Paul Velucci gave a piano-forte recital in the ball-room of the Providence Plantations Club and was cordially received by a highly appreciative audience. Mr. Velucci, artist-pupil of Mme. Avis Bliven-Charbonnel, confirmed the good impression that he had previously made by reason of his smooth and fluent technic, genuine musical feeling and taste as an interpreter. His opening number was the Bach Gavotte in E major, followed by Beethoven's sonata op. 26. For his third number he played Schumann's Fantasiestucke and also included in his program a group of three Chopin etudes and a modern composition, Barcarola, by Casella. He brought his program to a close with the brilliant arrangement of a valse from the opera Faust by Liszt. One can only commend the excellent manner in which Mr. Velucci interpreted all of his numbers. Beauty of tone, a keen sense of rhythm and a ready response to the poetic element marked his playing throughout.

The Chaminade Club, of which Mrs. George B. Lomas is president, observed President's Day with a tea and musicale in the ball-room of the Providence Plantations Club. Lucy Marsh, accompanied by George Pickering, rendered

FOREST	LAMONT	TENOR Chicago Civic Opera
	ISIDOR GORN	PIANIST Dates Available, 1927-28 Mgt. Chilton Corporation Suite 1203 62 W. 47th St., N. Y. C. Knebe Piano
	ARTHUR WARWICK	PIANO INSTRUCTION 113 West 57th Street New York City Telephone Circle 4780
	ANTON BILOTTI	CONCERT PIANIST Exclusive Management M. VALMALETTE 45 rue de la Boétie, Paris Gavreau Piano
	NOW TOURING EUROPE	BARITONE TEACHER OF VOICE Available for Concert, Recital and Oratorio Studio: Metropolitan Building, Orange, N. J. N. Y. Branch: 105 West 130th Street
Wilson LAMB		
ROSATI GIGLI'S Only Teacher		
Vocal Studio: 24 West 59th St., New York City		
Circular Mailed on Request Phone Plaza 2875		

Mr. and Mrs. FRANTZ PROSCHOWSKY

VOCAL STUDIOS

74 Riverside Drive, New York—Telephone Endicott 0139

New York summer classes conducted by MRS. FRANTZ PROSCHOWSKY

MR. PROSCHOWSKY is author of

"The Way to Sing"—C. C. Birchard & Company

"Beginner's Book"—Theodore Presser Company

MASTER CLASSES

Los Angeles, California.....June.....

Management, Mrs. H. W. Thomas, Address

Minneapolis, Minnesota.....July.....

Chicago, Illinois.....August.....

"The Booking Agent," South Cal. Music Studio Bldg.

or
Miss Ruth Cowen, 429 Philharmonic Auditorium

MacPhail School of Music

Glenn Dillard Gunn School of Music,
Fine Arts Building

two groups of songs, and the remaining numbers of a delightful program were given by active club members.

The Rhode Island F. of M. C. gave the second concert of the spring course in Memorial Hall, where the Boston Symphony Orchestra Group, Paul Shirley, conductor, was heard. The ensemble was unusually good, the players being Fernand Thillois, concertmaster; Boris Krenien and Pierre Mayer, violinists; Georges Fourel, viola; Alfred Zighera, cellist; Gaston Bladet, flutist; Emil Arcieri, clarinetist; George Mager, trumpeter, and Howard Goding, pianist. A feature of the evening was the playing of two violin solos by Fernand Thillois Romance in F, Beethoven, and a Gavotte by Bach. His style was of admirable finish and he disclosed a pure and clear tone.

The Clavier Ensemble assisted by Julia Gould, contralto, gave its tenth concert at the home of Mrs. George St. John Sheffield. Stella Emerson and Dorothy Holmes Sperry played a Moszkowski duet for one piano, four hands, and Mme. Avis Bliven-Charbonnel and May Atwood Anderson played the D major sonata by Mozart for two pianos, four hands.

In the ball-room of the Providence Biltmore, the Chopin Club observed President's Day with a luncheon and musical. An address was made by Wallace Goodrich, dean of the faculty of the New England Conservatory of Music in Boston, on Musical Appreciation. A cantata for women's voices with soprano and baritone solos, the Lady of Shalott, by the late Charles Bennett, was the principal number on the program. The solo parts were sung effectively by Marguerite Watson Shaftoe and Harry Hughes, the chorus and soloist being splendidly supported by a small orchestra composed of Vera Dicken Pond, violin; Louise Waterman, cello; Marion Waterman Wilson, harp, and Ruth Tripp, pianist. George Pickering conducted with authority, and the chorus as well as the soloists sang with spirit and fine tone.

G. F. H.

San Antonio, Tex. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Santa Ana, Cal.—The celebration honoring National Music Week in Santa Ana will long be remembered as one of the most eventful weeks in the artistic and cultural life of our city. Public spirited citizens cooperated heartily with professional and amateur musicians to make this event one of inspiration and lasting credit to our community.

Extensive preparations made by the local Music Week committee were sponsored by the Santa Ana Chamber of Commerce. Daily musical hours were held in downtown department stores, industrial centers and public institutions. Each evening during the week excellent programs were offered to the public free of charge, featuring Southern California's best musical talent, and were enjoyed by fully 20,000 people, record-breaking audiences packing the High School Auditorium to full capacity at each performance.

On Sunday special services including music and sermons were held in local churches. Monday the program was in charge of Santa Ana Symphony Orchestra, under the capable leadership of D. C. Cianfoni, one of Southern California's most talented musical directors, whose ability as director, musician and composer is rapidly building for him a well-merited reputation throughout the Pacific Coast; at this time Virginia Flohri was featured as soloist. Tuesday featured the Santa Ana Municipal Band, also under Mr. Cianfoni's direction. This organization has recently come into wide prominence through numerous successful engagements filled both in Southern California and Arizona. The Cantando Club, a well-trained men's chorus of sixty voices, directed by Leon Eckles, was also well received, and likewise Robert Bradford, baritone, recent winner of Pacific Coast honors in contests conducted by the N. F. M. C. An address by Dr. Sigmund Spaeth was also enjoyed. Wednesday evening featured the Santa Ana Boys' Chorus, composed of 160 members, and Thursday evening over 500 students participated in an elaborately planned concert given by the music department of the Santa Ana public schools, which was received with great public enthusiasm. Friday night a concert was presented offering Spanish music and dancing by professional artists, among them Adolpho E. Giron, concert pianist and composer. Saturday night, Community Night, a varied program was presented, featuring religious musical organizations and talented local musicians.

R.

Selma, Ala.—The Selma Music Study Club has furnished three of its members to the State Board of Music Federation. Alanzo Week, past president, becomes state president of Alabama; Mary Graham becomes state treasurer, and Marguerite Thomas, of the National Board, becomes State Federation secretary.

Claudia Rives Faulk won first prize in the State Junior Piano Contest held at Birmingham, Pa. Mary Logue also won first prize in the junior piano composition of the state contest of Alabama. Both of the above winners come from the studio of Mrs. W. H. Striplin.

Mrs. T. F. Pollard presented her music pupils in recital at her home studio on Church Street. About 150 guests heard the well rendered program.

Annie Bender, advocate and teacher of the Dunning system of piano teaching for beginners, gave a demonstration of her pupils before their parents and interested friends, greatly to the credit of the students and their teacher.

Mrs. W. H. Striplin held the last of her monthly critic clubs at the Striplin Studios. Mrs. George Mason, who through the winter has been conducting the department of stage deportment, gave the last lecture with illustrations. An interesting program and social hour followed.

Mrs. W. V. Harper presented two of her students in recital at her home. They were Helen Goldsmith, mezzo-soprano, and Harold Townsend, tenor. Arias, duets and modern compositions were listed on the program.

The final meeting of the Music Study Club was held

in Meek Studio in the Parish House. The business of the day and of the past president, Alanzo Meek, was handed to the new president, Mary Kenen Calhoun. The other new officers were: vice-president, Mrs. W. G. Striplin; secretary, Virginia Brown; recording secretary, Grady Hollingsworth; treasurer, Mrs. A. R. Kabrich; librarian, Mary Graham; auditor, Anna Creagh, and Federation Secretary, Alanzo Meek, with Mrs. W. E. Allen added to the executive board. A delightful program followed, consisting of songs by Mesdames Creagh, Patterson, Pierson and Miss Barton, accompanied by Mary Logue; the first movement of the Saint-Saëns F major concerto, played by Mrs. Harper and Mrs. Menero, and three movements from the Suite Antique by C. Stoesel, Rigandon, Aria and Gigue, for two violins, played by Marie Kirkpatrick, and Louise Sparrenberger accompanied by Mary Logue. Louise Sparrenberger sang Dudley Buck's Spring-Time Awaken most creditably.

A joint meeting of the Junior and the Juvenile Music Study clubs was held at the Meek Studio. A record of a fine year is credited to the presidents of the past two years, Mary Calhoun and Mrs. Isaac Cadden. Succeeding the two are Mrs. Bowie Smith, junior president, and Mrs. M. A. O'Dom, juvenile president.

Sterling, Colo.—The fifth annual observance of Music Week in Sterling was one of the most successful ever undertaken in that city. This movement has been sponsored each year by the Orpheus Club, whose present officers are: Mrs. Marcus C. Leh, president; Mrs. Morris C. Bakke, vice-president; Mayetta Toohey, secretary; Mrs. F. C. Yerkes, treasurer, and Mrs. W. E. Glass, corresponding secretary. The program for the week showed great variety, due to the many musical organizations unusual in a city of the size of Sterling. Much credit is due to the efficient committee in charge, composed of Anna Bell Lyman (chairman), Mrs. M. Gatewood Milligan, Mrs. Cal. Cheairo, Mrs. G. L. Riley and Mrs. H. O. Bingel. All Music Week programs were free to the public, due to the financial support given by the Chamber of Commerce, the merchants, the different clubs and individuals.

Music Week was ushered in with a vesper service at the Methodist Church May 1. Each church was represented on the program. The choral numbers were given by a choir of forty voices, under the direction of Mrs. H. L. Earnhart, with Mrs. F. C. Yerkes at the organ. These numbers were interspersed with vocal and instrumental solos and the women's chorus.

Monday evening the program at the High School auditorium was given by musical organizations of the Logan County High School under the direction of Blanche Rumbley and L. E. Smith. School organizations taking part were the high school orchestra, girls' glee club, boys' glee club, mixed glee club, boys' quartet, girls' trio, instrumental trio, soprano and tenor solos. This program featured contest numbers prepared for the State contest held in Denver, May 6 and 7. That the quality of these numbers was above the average was evidenced by the fact that Sterling won the sweepstakes for the state.

Songs, dances, unusual and quaint costumes were combined in a program Tuesday evening at the High School auditorium for the feature of the third night of Music Week. The program was divided into four principal parts: Japanese, Spanish, Scotch and Negro, the various numbers fitting well into the scheme of entertainment. This program was arranged by a committee from the Orpheus Club, headed by Mrs. O. M. Thomas and assisted by Mrs. H. B. Davis.

The Wednesday evening program consisted of an outdoor band concert by the high school band, recent victors in the Tri-state meet. This band of fifty boys, directed by L. E. Smith, never fails to attract, and they play with the precision of professionals.

Thursday evening's program featured the men's glee club, under the leadership of Edward W. Johnson, and violin ensemble numbers by students of Charles J. Templeton.

The last program of the general observance was an artist's recital presented to a great audience at the Presbyterian Church auditorium, Friday evening, by Mary McConnell, violinist, of Pueblo, and Earl Linder, tenor, of Denver. Miss McConnell proved herself one of the most brilliant violinists heard in Sterling, playing with ease and splendid interpretation two groups of intricate compositions. Mr. Linder has a distinct place in the hearts of Sterling music lovers. He revealed in his singing tender, sympathetic and appealing qualities. Both of these artists are formerly of Sterling.

Student recitals were given at the library Tuesday, Wednesday, Thursday and Saturday afternoons by the pupils of Mrs. M. Gatewood Milligan, Anna Bell Lyman, Harriett Webster and Mary Fulton, respectively. On Thursday afternoon, Dorothy Buer entertained in her home with a musicale tea, and on Friday afternoon Duo-Art recitals were held in the homes of Mrs. C. C. Holtorf and Mrs. F. E. Palmer. An interesting feature was a group of songs of Mrs. Holtorf's own composition.

The success of the week's program was evidenced by the large and enthusiastic crowd in attendance at each concert, filling the auditorium to capacity.

Tampa, Fla.—Music Week in this city was celebrated more elaborately and extensively than in any previous year. This was made possible through the intelligent executive work of our capable city music director, Joseph Sainton. Churches, schools, clubs and all civic organizations made an enthusiastic response.

Conrad Murphree presented two pupil's recitals that attracted widespread attention. The recital of Mrs. Jeannette Simmons Henderson, lyric-dramatic soprano, was a delightful surprise to those who know the short period in which she has studied. Her voice revealed a well rounded and beautiful tone, vibrancy and considerable power. In a program of great variety, she showed uniform intelligence in her musical conception. Mrs. Henderson is a young artist of much promise. Marguerite Smathers, of Asheville, gave her sympathetic support at the piano, and also played two groups of piano numbers with brilliance and artistry.

Mr. and Mrs. Harry C. Slichter were heard on the following night in a program of musical merit. Mrs. Slichter has a rich contralto voice, splendidly controlled. Mr. Slichter appeared to advantage in Largo al Factotum from the Barber of Seville, and Moussorgsky's Flea. Mrs. Helen Warford, new to musical circles of this city, showed intelligent musicianship in the accompaniments and in a group of piano solos was warmly recalled. Recitals were held in various places during Music Week by the pupils of Gray

(Continued on page 39)

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
W. HENRI ZAY with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method. Phone 1467 Endicott
Studio: 30 West 72nd St.

STEPHEN TOWNSEND
Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

ARTHUR J. HUBBARD
VINCENT V. HUBBARD
246 HUNTINGTON AVE. BOSTON, MASS.
TEACHERS OF SINGING in all its branches and of dramatic action applied to singing

Estelle LIEBLING
SORPRANO
Studio: 145 West 55th St., New York Tel.: 1787 Circle

KATHERINE BELLAMANN Associate Teacher with ESTELLE LIEBLING
Specializes in Voice Placement
Studio: 200 West 57th Street, New York. Phone Circle 9878

ETHEL WATSON Usher **VIRGINIA LOS KAMP**
Coach and Concert Accompanist Teacher of Singing
Phone: Susquehanna 3135 Studios: 127 West 78th St., N. Y.

EDGAR STILLMAN-KELLEY
STEINWAY HALL - NEW YORK, N. Y.

Mme. Martha BRAARUD
TEACHER OF SINGING
65 East 54th St., New York Telephone 6747 Plaza

GIGLI Exclusive Management
R. E. JOHNSTON
1451 Broadway
New York
Victor Records Vitaphone
Hardman Piano

SUMMER NORMAL JUNE 27 to JULY 16
MUSICIANSHIP
TRINITY PRINCIPLE PEDAGOGY
SIGHT SINGING { not "Do-re-mi"
"Interval"
"Numbers"
SPECIAL DAILY SESSION FOR SINGERS
Visitors Welcome—Schedule of classes for Adults, Children, Teachers, sent upon request
Address
EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City Phone Ashland 5551

Information Bureau
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.
With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.
The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
Steinway Hall, 113 West 57th Street, New York, N. Y.

OSCAR SAENGER
Studios:
6 East Eighty-first Street
New York
Consultations and voice trials by appointment only
Tel. 8873 Butterfield L. Lilly, Sec'y

PARIS STUDIOS

[BYRNE STUDIOS for Opera, Oratorio, Concert
gave 20 Operas in France during past season.
Complete staff of instructors
JOHN FRANCIS BYRNE, Director
(Recommended by Jean de Reszke)
187 Feubourg, St. Honore, Paris

JOHN HEATH
PIANIST

Studio, 45 rue des Acacias, PARIS, May until January
Villa Martine, Beaulieu sur Mer, France, January until May

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The piano-violin sonata recitals of Helena Lewyn and Vera Barstow came to an end recently. Two contrasting English modern works and Haydn's Sonata in G were the offerings. The Bax number was of a romantic nature, and, contrasted with the Goossens sonata, which while cunningly constructed, was less original than the Bax number. Miss Lewyn is leaving for Europe soon for a short vacation.

The Timmer Quartet provided the third and last chamber music program sponsored by Mrs. F. S. Coolidge at the Library Lecture Room. The quartet was assisted by Messrs. Jay Plowe, Perrier, DeBuscher, Brain, Moritz and Huber. The program consisted of Dvorak's Quartet in F major, Domenico Brescia's Dithyrambic Suite, and Beethoven's Septet in E flat, op. 20.

The Hollywood Community Orchestra, conducted by Jay Plowe since its organization eight years ago, gave a testimonial concert to its conductor, with Homer Grun, pianist as soloist.

L. E. Behymer announces the following attractions for next season: Tuesday night course—Claudia Muzio, Ignaz Friedman, Georges Enesco, Beniamino Gigli, Ernestine Schumann-Heink, English Singers, John McCormack, Barre Little Symphony, Lawrence Tibbett, and two dates still to be announced; Thursday night—John Charles Thomas, Nina Morgana, Sigrid Onegin, John Philip Sousa, Giesking or Bauer, John McCormack, and two dates still to be decided; he also announces two selective courses of fourteen dates and ten dates selected from the two courses.

Sylvain Noack, violinist, for years concertmaster of the Philharmonic Orchestra, has been engaged as concertmaster of the Philharmonic Orchestra of the Bowl season.

Alice Gentle, of operatic fame, achieved a triumph as Portia in the Shakespearean Festival.

National Music Week was recognized by a special program at the Beaux Arts Auditorium open to the public.

Shibley Boyes, pianist and former pupil of Thilo Becker, has returned from a course of study and concert work abroad.

Mr. and Mrs. Thilo Becker gave a joint artist-pupils' recital at the Beaux Arts Auditorium recently.

Pietro Cimini will be one of the conductors of the Los Angeles Civic Opera season. Raymond Harmon, tenor, left for Europe, where he will sing in concert in France and Italy and also coach with the maestro with whom Tito Schipa trained.

Louis Graveure, baritone, will arrive in Los Angeles in the near future for his fifth summer master class.

Giacomo Minkowski, internationally known vocal coach who has located here, is offering a talented pupil a scholarship which will include an European appearance.

The Cecilian Singers, under the direction of John Smallman and consisting of 100 young women teachers in the elementary schools, gave a concert in the Philharmonic Auditorium recently.

Dorothy Newman Smith, artist-pupil of J. Francis Smith, appeared before the Artland Club in recital.

Giovanni Martinelli, tenor, has been engaged for the Civic Opera season. B. L. H.

LONG BEACH, CAL.

LONG BEACH, CAL.—Martha was the opera chosen by Dr. Frank Nagel, pianist-lecturer, at the last meeting of the Opera Reading Club of Long Beach for the season of 1926-27. A vivid analysis of the composer's musical thought and the story of the opera were given by Dr. Nagel, assisted

in interpretation by Lilian Wilson, soprano, as Lady Harriet; Lillia Snelling Farquhar, contralto, as Nancy; Ivan Edwards, tenor, as Lionel; Frank Geiger, baritone, taking the parts of Tristan and Plunkett, and the Ladies Madrigal Octette of Los Angeles as the Maid Servants.

At the annual election of the Ebell Club a musical program was introduced as an innovation for such occasions. The California Mixed Quartet (consisting of Irmalee Campbell, soprano; Charles King, tenor; Virgie Lee Mattoon, contralto; and James Murray, baritone), was heard in a number of selections. The program included Blue Danube Waltz, By the Waters of Minnetonka, Bells of St. Mary's, Carmena, and the quartet from Rigoletto, by the ensemble; Vision Fugitive, by James Murray, Qui La Voca, by Irmalee Campbell, Che Gelida Manina, by Charles King, and The Eternal Gift, and Touch of Spring, by Virgie Lee Mattoon.

At the City Club, a musical program under the direction of Gertrude Bird Holt included numbers by Mrs. Genevieve Clark, whistler, accompanied by Ivy Lake; Ruth Burdick Williams, soprano, in the aria Pace, pace mio Dio, Spring Song, by Winter Watts, and Song of the Violin, Jamison. William Conrad Mills, tenor, accompanied by Helen Davenport, gave The Volga Boatman and Mother of Mine.

The May festival concert of the Choral-Oratorio Society of Long Beach was held at the First Presbyterian Church, under the direction of Clarence Krinbill. Vernice Brand, contralto, Maxine Dagleish, soprano, and Robert Edmonds, tenor, were the soloists. The choral feature was Mendelssohn's Walpurgis Night. M. T. H.

THE PICK OF THE PUBLICATIONS

Violin

(Oliver Ditson Company, Boston)

Five compositions for violin and piano by Franz Drdla.—This man with his unpronounceable name is justly world famous for his compositions, some of which have taken their places in the standard repertory and are likely to stay there for many a long day. He has here offered his admirers a set of very violinistic pieces with the following titles: Pagoda, The Fountain, Katinka, Flirt, and Danse Espagnole, some of which may take their places with the best known of his favorites. They are all so attractive that it is difficult to pick out the best.

(Carl Fischer, Inc., New York)

Two compositions for violin and piano by Clarence Cameron White.—They are evidently both negro songs, as are most of Mr. White's very attractive compositions. The titles are Camp Song (Water Boy), Traditional Negro Melody, and Levee Dance. It is all splendid negro music, excellently arranged for violin and piano, and sure to become popular favorites not only with violinists but with orchestra as well.

Vocal

(White-Smith, New York)

Step by Step, by Geoffrey O'Hara.—The composer has used in this sacred song, lyrics by the late Gordon Johnston whose ability in this line has been of great service to composers of this type of music. Mr. O'Hara has strictly adhered to the sentiment of the text and given it a reverential theme and accompaniment in an andante con fervore tempo. The theme, which accompanies the first line "Step by Step I'll follow Thee," is simple. A very clear impression is created by the repetition of this principal theme, the first notes of which are peculiarly accented, of a moving and approaching effect which naturally betokens the approach nearer to "Where Thou Leadest, Lord." This song can be made most impressive by the proper use of the religious atmosphere attained by singers who know this field of art. It is a song written to stimulate the emotional, and offers every opportunity for the accomplishment of this end. It is published in three keys and should prove of value to church singers.

(J. & W. Chester, Ltd., London)

Nursery Rhymes, by A. Fairbairn Barnes.—Six little pieces arranged for soprano, alto, tenor and bass. The writing is good-humored, lively, contrapuntal and amusing.

(Clayton F. Summy Co., Chicago)

Cuckoo, a chorus for women's voices, by F. Leslie Calver.—There is some brilliant writing in this piece, some excellent and effective characterizations, and toward the end a bit of counterpoint that is sure to make a striking culminating effect.

Snow-White and the Seven Dwarfs, by Jessie L. Gaynor.—Mrs. Gaynor is well known for her compositions and has never done anything more effective than this little opera for children in which she has enjoyed the collaboration of her daughters, Rose Gaynor Faeth and Dorothy Gaynor Blake. The score fills one-hundred octavo pages and the libretto is a fairy story, as may

be assumed from the title. The tunes are amusing and some of the waltzes more attractive than music for children generally turns out to be. There are, especially in the last waltz song, some inharmonic modulations that are mighty attractive and are so managed that they are easy for performers.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

COMPLAINTS ABOUT TEACHERS

F. G. O.—It is really extraordinary how many pupils make complaints about the teachers with whom they are studying. The natural answer to these complaints would appear to be to ask the question as to why pupils continue to study with such unsatisfactory people. Naturally when lessons are contemplated, the first consideration is the teacher. Possibly many studios are visited, the voice tried, although the fact that there frequently is a charge for trying voices may limit the number of visits made, and the teacher decided upon as the one exactly suited to the requirements. The reasons for the decision vary. A pretty, attractive studio, another girl taking lessons who praises her particular teacher, flattery about the voice from someone, but whoever is chosen is at once set up on a pedestal, but not always kept there after lessons commence. It is so easy to find fault and think the teacher to blame for every failure or delay. One person wrote to the Information Bureau complaining—because after she had studied a year the teacher would not let her make a public debut! Teachers are all anxious to have their pupils advance; that is why they teach. But most pupils are not inclined to take any advice that does not agree with their own wishes. Many pupils consider a teacher a bitter enemy. As said above, why not make a change if not suited? Teaching is such hard work that a pupil not in sympathy must be a strain upon the teacher's nerves. You have all New York to choose your teacher from. Not all students are studying seriously; they may think they are, but these constant complaints make one doubt it.

MARIO A CELEBRATED TENOR

W. D. T.—The tenor you ask about who was mentioned in a poem must be Giuseppe Mario. He was born in Sardinia in 1810 and died in Rome in 1863. He first appeared in opera in 1838, but it was in 1840 that he joined the Italian Opera. The poem in which he is mentioned is Aux Italiens by Owen Meredith, whose poems may not be read as much at present as they were in the last century. There is no opera house in Paris now called Aux Italiens, nor is there much Italian opera sung. The poem commences with the line: "At Paris it was, at the Opera there," the second verse mentioning that the opera was Il Trovatore. Continuing, "And Mario could soothe with a tenor note a soul in Purgatory." In another verse the singing of the Miserere is alluded to and that his voice rang out "Non ti scordar di me, non ti scordar di me." You should read the poem, it is interesting. Mario married Grisi, also a celebrated singer.

Junior Students Appear at Master Institute

The season's closing junior recital was held at the Master Institute of United Arts, New York, on May 21. Vera Marks, Edith Friedman, Susan Fox, Fifi Lazaris and Muriel Sable, all tiny pianists, demonstrated a surety in technic and a delicacy of interpretation which delighted the audience. An equally diminutive violinist, Kalman Getter, played Beethoven-Kreisler's rondino, with Jeanette Binder at the piano, with assurance and melodic feeling. Two gifted children, Ira Spector and Dorothy Blumberg, gave works of Beethoven, Mendelssohn and Mozart with poise and assurance. Numbers of Godard, Mozart, Durand and Schmolli provided opportunity for Madeline Mutnick, Gladys Needles, Edith MacLellan and Blair Hawes to reveal undertakings of style and admirable facility of technic. Final numbers were given with a sense of balance by Edward Trestman and Janet Simon, whose ingratiating interpretations won a ready response from the audience. Fine ensemble work was shown by Marjorie and Leonard Sable, who gave a dramatic interpretation of Grieg's Hall of the Mountain King. The final number of the program was a trio by Bridge, played by Mildred Pearson, piano; Socrates Lazaris, violin, and Paul Moss, cellist, with fine modulation and style.

The students who appeared were pupils of Sina Lichtmann, Ethel Prince Thompson, Esther J. Lichtmann and Sadie Blake-Blumenthal of the piano department; Gustave Walther of the violin department; and Percy Such of the cello and ensemble department.

A large audience applauded the recital and afterwards visited the exhibition of works by students of the painting and sculpture departments of the Master Institute of United Arts.

A
MAGNIFICENT
NEW HOTEL
400 ROOMS with BATH
\$3⁰⁰ and up FOR ONE PERSON
\$4⁰⁰ and up FOR TWO PERSONS
HOTEL
KNICKERBOCKER
NEW YORK
WEST 45TH STREET
Just East of Broadway
Times Square
HEART OF THEATRICAL
and SHOPPING DISTRICT

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOGART, ANDREW
Teacher of Singing
"A Message to Singers" mailed on request
2218 Lake Street, San Francisco

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
146 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
407-8 Marshall Square Bldg., San Francisco

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

JACQUES JOU-JERVILLE of Paris
Formerly Boston Opera
and leading grand opera of France
Private Voice Studios
The McKelvey, Seattle, Wash.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
306 Spring Street, Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member, American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

SAN FRANCISCO CONSERVATORY OF MUSIC
ERNEST BLOCH, Director
3435 Sacramento St., San Francisco

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

ACROSS THE COUNTRY

(Continued from page 37)

Perry, Homer Moore, Carl Geisser, Kathryn Harvey and Mabel M. Snively. The Friday Morning Musicales was active in arranging programs for hospitals and charitable institutions throughout the city as well as giving a delightful program for the general public in the city auditorium.

Music Week reached its climax in the Music Memory Contest under the efficient direction of Ruth Cazier, music supervisor. Gorrie School won first place among the grammar schools, making a phenomenal record of seventeen perfect scores from a team of eighteen. Woodrow Wilson made first place among the Junior high schools. There were seventy-nine perfect scores, which entitle the winners to a perfect score pin, sponsored by the Parent Teachers' Association of this city. The schools have shown rapid growth in musical development, both as to interest and actual attainment. The high school and all junior high schools are well established with orchestras and glee clubs. The first state music contest for high schools was held in this city, with 6000 children participating, representing twenty-four high schools from as many towns. The results of this contest were as follows: (Piano) First—Alice Powers, Largo; second—tie between Martha Hillhouse, Clearwater, and Edward Reuner, Lakeland; (Violin) first—Alice Bescow, Jacksonville; second Edward Babizian, Miami; (girl's vocal) first—Jeanette Houghton, Daytona Beach; second—Bess Hampton, Plant City; (boy's vocal) first—John Kramer, Bradentown; second—Tedrick Barnes, Winter Haven; (girl's glee club) first—Lakeland; second—tie between St. Augustine and Plant City; (girl's junior chorus) first—Sarasota, second—Lakeland; (senior orchestra) first—Jacksonville; second—Lakeland; (Junior Orchestra) first—Daytona Beach; second—Plant City; (boy's glee club, one entry) Orlando; (Oboe) Donald Thompson (one entry); (clarinet) Willie Pearl Wilson, Jacksonville (one entry).

Ernesto Lecuona, Cuban pianist, has provoked much interest from discriminating musicians in his several appearances made recently in this city, playing his own compositions. His charming melodies and fascinating rhythms, together with the fleecy lightness of his touch and keyboard artifice make his playing inimitably appealing. Appearing on the same program was the celebrated Cuban singer, Conchita Banuls de Alvarez, who was bewitching in her feature songs, charming alike to the eye and to the ear. Miguel de Grandy, tenor, captivated his audience in several Cuban songs.

Trenton, N. J.—A musical under the auspices of The Trenton Business and Professional Women's Club at Y. M. C. A. Auditorium, May 9, was a very successful affair. Vocal, piano, organ and flute solos, string quartet and monologues, all this provided a very interesting evening. Florence Turner-Maley, of New York, pronounced it "a most successful affair."

Tri-Cities, Ill.—The composer, Charles Fonteyn Manney, seemed to be a favorite, several choirs using his cantata,

The Resurrection and another his anthem, Awake, Thou That Sleepest.

The debut recital of Florence Kreuger, soprano and pupil of Charlotte Anderson-Warren, was well attended and much enjoyed by a host of admiring friends. The soprano's girlish simplicity and ease of manner were pleasing to behold, to say nothing of the clear, vibrant voice which she used charmingly. Her clean cut enunciation was a delight, something in which many a young singer is sadly deficient. As the singer proceeded with song after song, one was convinced she had worked long and hard and showed promise of a brilliant future.

Adeline Lake of Moline, Ill., an ambitious musician and enterprising teacher, presented a group of her pupils in recital, assisted by Lucille Ehlers, violinist.

Rudolph Reuter, lecture-pianist of Chicago, used as his subject in the seventh lecture in the series of ten The Modern French School, devoting the entire evening to two composers, Debussy and Ravel. Opening with a sketch of the lives of the two men, he gave illustrative passages from their works. He played entirely Debussy's Arabesque No. 1, Night in Granada, and the Dance of the Elves. Of Ravel's works he gave Sontine, Playing of the Waters, and Death of the Royal Child.

An enjoyable musical event of the season was a piano recital given by William Hughes, young Hawaiian pianist now studying in Chicago, who won a four-year scholarship fostered by the Honolulu Music Club. Mr. Hughes is a pianist just out of his teens and shows promise of doing wonderful things in the future. He has recently returned from a tour with Arthur Kraft, tenor, and will work with him through the summer.

Beethoven was the subject for the eighth lecture recital given by Rudolph Reuter of Chicago, who in his sketch of the great composer explained the reason for his greatness and his wide scope of composition. He played portions of op. 2, No. 2, the scherzo from op. 2, No. 3, some parts of concertos, the middle movement of the C major concerto and the Rondo Caprice, known as the Rage Over the Lost Penny. The first and final movements of the Waldstein sonata concluded the program.

The Rock Island Music Club in its annual spring evening program presented the cantata, I Hear America Singing, by Harvey B. Gaul, noted composer and musical director of Pittsburgh, Pa. This was presented by a chorus of club members assisted by male voices, under the direction of Dr. Otto H. Bostrom, director of the Tri-City a Capella Choir. Cecil Vogelbaugh was the soloist and the accompanist for the two pianos were Mrs. Eugene Youngbert and Mrs. A. R. Wallin.

Waterville, Me.—Margaret Abbott of New York, contralto, and Abbott Smith, organist, of Rochester, New York, gave a concert here at the Congregational Church. Miss Abbott had not been heard here for eight years, but so favorable was the impression that she made at that time that her return was in the nature of a triumph. She has been a student at Florence with Vincenzo Vanini for several years, continuing after his death with his daughter. Among

her selections were Handel's Ah, Mio Cor, Scarlatti's Ah, s'estinto ancor mi vuoi, and Mendelssohn's But the Lord Is Mindful of His Own. Mr. Smith, who is a former Waterville man, has a finished technique and an intellectual mode of expression.

Wichita, Kans.—The appearance of the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, in two splendid concerts was Wichita's contribution to National Music Week. The Wichita appearances of the orchestra were managed by C. M. Casey and Ruth Evelyn Brown, supervisor of music in Wichita public schools. The matinee concert was given before an audience of more than 4,000 school children. Previous to the concert, all music classes in the public schools under Miss Brown's direction had studied the selections to be played, the instruments of the orchestra and fundamental facts about its organization, so that at the concert the children understood the music which was being performed. It was stated by the orchestra's manager, Arthur J. Gaines, that this Wichita matinee concert had the largest audience of well behaved children of all the places where the orchestra has appeared. Some of the matinee selections were: Nutcracker Suite, by Tchaikowsky; overture to Hansel and Gretel, by Humperdinck; Valse Triste, from the drama Kuolena, by Sibelius, and Meditation from Thaïs by Massenet, with E. Joseph Shadwick as the violinist. At the evening concert the pièce de résistance was the fifth symphony by Beethoven. Other numbers included overture to The Barber of Seville by Rossini, Adagio for strings from Divertimento by Mozart, and Caprice Espagnol by Rimsky-Korsakoff. Bernard Ferguson, baritone, was the soloist for the evening. He sang Dei Drei Wanderer by Hermann, and Toreador song from Carmen by Bizet. Both orchestra and soloist were enthusiastically received. The fifth symphony, however, got the most thunderous applause of any number given.

The Saturday Afternoon Musical Club enjoyed the singing of its club chorus at the last program of this season. Under the direction of Roy Campbell, the chorus sang two groups of English songs. At the program the other artists were Wava Bachmann, soprano, and a trio composed of Mrs. George Mauss, violinist, Otto L. Fischer, pianist, and George Tack, flutist. The trio played suite op. 16 by Goossens in its three parts, Improptu Serenade, and Divertissement.

Susie Ballinger Newman, head of the piano department at Friends University, School of Music, was one of the official accompanists at the Biennial Convention of the Federated Music Clubs, in Chicago.

The boys' and girls' glee clubs of Wichita University presented a concert at the Wichita High School Auditorium, under the direction of Dean Thurlow Lieurance.

Assisting artists were: Abigail Dowden Eaton, soprano; Mary Bowling, pianist; Thethis Pittman, baritone; and George Tack, flutist. A piano quartet, composed of Miss Bowling, Edith Weed, Edna Nichel and Mildred Duns-worth, also played. Their number was the Andante movement of the New World Symphony by Dvorak. Otto L. Fischer is the director of the piano quartet.

NEW YORK COLLEGE OF MUSIC

Forty-eighth Season 114-116 EAST 86th STREET Incorporated 1878
Under the University of the State of New York
CARL HEIN, Director. AUGUST FRAEMCKE
All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Violin and Chamber Music; HANS LETZ, Theory and Composition; Prof. Dr. CORNELIUS RYBNER, Violoncello; WILLIAM EBANN, Vocal; MME. MARIE VAN GELDER, VERA NETTE; Harp: A. FRANCIS PINTO; forty other eminent instructors. Individual instruction. Classes in Harmony, Sight Singing, Ear Training, Counterpoint and Composition. Students for individual lessons may enter at any time. Summer Courses. Catalogue on application. Address Dept. A.

The Clebeland Institute of Music

June 20 Six Weeks Summer School July 30
Intensive work under regular faculty for students of all grades
MASTER CLASSES ARTIST RECITALS
In VOICE PIANO VIOLIN CELLO
Regular Summer Course counts one quarter of full year's credit toward certificate or diploma. Student Residence equipped with swimming pool and tennis court
For summer catalogue write
MRS. FRANKLYN B. SANDERS, Director, 2827 Euclid Avenue, Cleveland, Ohio

REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY
10 Rue La Verrier (off rue d'Assas) Paris (8 me) Tel. Fleuros 48-3

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST
2220 Canyon Drive, Hollywood, Calif.

MILDRED DILLING

HARPIST
Mgt. Harnel & Jones, Studio: 35 W. 51 St.
Helmway Hall, New York, N. Y. Tel. Circle 1817

ELINOR WHITEMORE

CONCERT VIOLINIST
Management R. E. Johnston 1451 Broadway, N. Y.

HANNAN BUTLER

Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

GRANBERRY

PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—149 EAST 61st STREET, NEW YORK

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President
Karlton Hackett, Adolf Weidig, Henriot Levy, Associate Directors
KIMBALL HALL, CHICAGO, ILL.

Institute of Musical Art

of the City of New York
120 Claremont Avenue
FRANK DAMROSCH, Director
All talented advanced violin students will come under the personal observation and instruction of
Prof. LEOPOLD AUER

Wisconsin Conservatory of Music

Milwaukee's Leading School
THEODORE DAMMANN, Pres. EMIL H. KOEPKE, Secy. & Mgr.
WILLIAM BOEPLER, Vice-Pres. and Musical Director
Assistant Directors: Frank Olin Thompson, Kathrine M. Clarke, Edwin G. Kappelmann.
Advisory Council and Board of Examiners: Hans Hess, Dr. Wilhelm Middelschulte, Georgia Hall-Quick, Arthur Van Eweyk, Pearl Brice, Winogene Hewitt-Kirchner, Arthur H. Arneke and Estelle Fielding.
Systematic Training in Piano, Voice, Violin, Viola, Violoncello, Organ, Harp, All Orchestral Instruments, Theory, Normal Training, History of Music, Ensemble Playing, Accompanying, Conducting, Dramatic Art, Dancing, Languages, Psychology and Pedagogy.
A SCHOOL OF HIGHEST STANDARDS
Send for Free Illustrated Catalog 301 Stephenson Bldg., Milwaukee, Wis.

Cincinnati Conservatory of Music

Founded 1867
A Complete School of Music
Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Depts.
Ideal Dormitories accommodating 300 on ten acre campus
Catalogue sent on Application BERTHA BAUR, Director
BURNET C. TUTTILL, General Manager
Highland Avenue and Oak St., Cincinnati, Ohio

College of Music of Cincinnati

ENDOWED INCORPORATED
ADOLF HAHN, Director
Summer MUSIC Study
June 20—July 30
MASTER TEACHERS IN ALL BRANCHES
Complete Courses lead to Certificate, Diploma, Degree
PUBLIC SCHOOL MUSIC—Accredited
Affiliated with the University of Cincinnati

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC
212 West Fifty-ninth Street, New York City
A SCHOOL FOR THE STUDENT AND TEACHER
Kate S. Chittenden, Dean of the Faculty
SUMMER SESSION JULY 5th to AUGUST 12th, 1927
Private and Class Instruction in Piano and Theory
Normal Training Course leading to a Teacher's Certificate
For booklet write Ethel McIntosh, Managing Director

ZERFFI Teacher of Singing
STUDIO:
Voice Production without Interference 412 West End Ave., N. Y.
ETHEL PFEIFER, Assistant Teacher Trafalgar 4385

WITTKOWSKA A. H. MALLERY
5 Beekman St.,
New York
DRAMATIC SOPRANO
Member of Cincinnati and Philadelphia Grand Opera Co's.
Formerly Chicago, Covent Garden, etc.

LOUISE MAC PHERSON
PIANO VIRTUOSA
American Assistant to RICHARD BULLIG, Vienna
490 WEST END AVENUE, NEW YORK 2671 Trafalgar

JOHN A. HOFFMANN, Tenor
Member of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC

SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
New Booking Season 1927-28
HARRY ASKIN, Mgr.
1481 Broadway New York

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST
University of Kansas Lawrence, Kansas

ANNIE LOUISE DAVID
HARP
294 West 92nd Street New York City

ANTONIO GORTIS
TENOR
Chicago Civic Opera Company
VICTOR RECORDS

FLORENCE MACBETH
Chicago Civic Opera Company
PRIMA DONNA SOPRANO
Management: FLORENCE MACBETH, Inc. 605 W. 110th St., New York City

COLTON WHITE
ARTISTS' REPRESENTATIVE AND
CONCERT MANAGER
1425 Broadway, Metropolitan Opera House Bldg., New York City
Studio C, Suite 21 Telephone Pennsylvania 2634 Ext. 63
Will consider artists' applications

JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist
Direction D. F. McSweeney
565 Fifth Avenue New York
Steinway Piano Used

CLEMENTINE DE VERE SAPIO **ROMUALDO SAPIO**
Prima Donna Vocal Teacher
Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; etc.
Principal English and American Festivals. VOCAL TUITION.
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.
SPECIAL SUMMER COURSE JUNE TO SEPTEMBER
Address 109 Riverside Drive, N.Y. City Phone Endicott 8066

Bassi & Cannonieri
General operatic and theatrical bureau
(Ufficio di Affari Teatrali)
Via Durini N. 31, Milan, Italy
Telephone 10-348

ARTISTS EVERYWHERE

Frances Berkova, American violinist, who is now in Europe, is to begin her season with a recital in St. Paul on October 19.

Richard Bonelli, popular young baritone of the Chicago Civic Opera Company, will make his first appearance in Philadelphia since his success in opera and as a concert artist on October 31, at the Philadelphia Forum.

Elsie Cramer, contralto, sang at a recital given by Boris Levenson, on May 7. She has a warm, beautifully placed contralto voice; her enunciation was clear, and her singing gave joy to listeners. The songs by Levenson were not easy ones for this voice, but Miss Cramer sang them with ease and dignity. Her poise and phrasing were remarkable, and one hopes to hear her next season in songs by different composers.

Alice Crane's and Hallett Gilbert's compositions formed a large part of the May 9 program of the Spring Anniversary Musicales of Book and Craft, Hotel Claridge. Ten songs by Miss Crane, and For Love of You (Gilbert) were on the program, which contained also Bauer, Gabriłowitch and Bachaus recordings for the Duo-Art.

Tudor Davies, Welsh tenor, will return to America in January next for his second tour, which will include two performances with the Philadelphia Opera Company, singing in Lohengrin and in the Jewels of the Madonna. During the week of May 16 Mr. Davies sang four operatic performances in Kansas City, Mo. He concluded his present American tour with an appearance with the Holyoke, Mass., Oratorio Society on May 23 and sailed for Europe on May 25.

Marie De Kyzer gave her monthly students' musicale at her studio, May 19, for the most part by her younger pupils. She gives these monthly musicales so that her pupils may have the advantage of singing before an audience, thus preparing them for professional engagements. The program was given by the following: Louise Herbek, Mathilde Schmitt, Ruth Bergen, Irene Stern, Lucile Millard, and Celia Ferrer. Mme. De Kyzer has several professional artists studying with her who are appearing before the public in opera, concert and oratorio, and others hold important church positions. Albert Barber, tenor, recently appeared in Kingston, N. Y., as soloist with the Choral Club, and was a decided success. Constance Wardle sang the title role in Aida at the Brooklyn Academy, May 28, and Mabel Schwab appeared as soloist with orchestra in Jamaica, May 26.

De Vere-Sapio Vocal Studios announce a special summer course, June to September; this is made possible because these artists will remain in this country rather than go to Europe as usual.

Laura De Wald-Kuhnle, teacher of voice and expression, has been secured as instructor at the Dummire School of Music, Harrisburg, Pa., where three days each week she will teach expression, public speaking and dramatics. She also will organize a glee club.

Willem Durieux, cellist, has been busy filling the following engagements: April 20, soloist with the Metropolitan Life Insurance Company; May 4, musicale at the home of Mrs. Venderhef; May 11, musicale at the home of Roger Baldwin, both in Greenwich. Mr. Durieux gave a sonata recital with Jan Sieskes in Briarcliff on May 19.

Myra Hess, English pianist, probably will appear as an accomplished chauffeur when she comes to America for her fall tour. She has just bought a little car, which might be described as a "flivver," and is becoming very much interested in this diversion. Miss Hess promises to bring with her to America some new piano works which she will present at her first New York recital next November.

Naomi Hoffman, soprano, a Salt Lake City girl, delighted her audience in a recital of songs and arias in four languages, on May 6, in Steinway Hall, New York. She possesses a soprano voice of beautiful quality and sings with intelligence and perfect understanding. Her phrasing was beautiful, and the program was sung with mastery. Handel, Scarlatti, Poldowski, Fourdrain, Tchaikowsky and American composers were represented, among them a young composer, A. Kostelanetz. The house was filled, applause was loud and warm, and many flowers were presented her. M. Hoffman was the excellent accompanist. One hopes to hear more from this young and talented singer.

Edward T. Jenkins, president of the board of trustees, Greene Avenue Baptist Church, was surprised with the gift of a gorgeous pulpit bouquet in honor of his birthday, May 15. Mr. Jenkins is known as a capable player of various orchestral instruments and as the chief donor of the splendid organ in his church. The Sentinel speaks of "the great host of friends who have known Mr. Jenkins for many years, and who have come to love him for the sterling qualities of his character; in this number is our pastor, who appreciates more than words can express the splendid support that has been given him by Mr. Jenkins, and his fidelity as president of our Board of Trustees to all the varied interests of the church."

J. Rosamond Johnson, and Taylor Gordon will go abroad at the end of this month to sing in London during June. They are scheduled to give a recital of Negro Spirituals in Wigmore Hall on June 20, under the management of Messrs. Ibbs and Tillet. In Paris they will be presented by Alexander Kahn.

Klibansky artists have been very successful lately. Vivian Hart received flattering notices after her performance of the role of Patience, in the New York performance on May 23. The Evening Post said: "No better Patience than dainty little Vivian Hart could be wished; she was always in the picture, gave every word in speech and song and with full value, and how she sang! She has a big voice for a little girl; it is sweet and clear and she knows what to do with it." The New York Times said: "She sings with quite as much skill as charm." Of all the players only Miss Hart goes through her part with the droll grace that informs those matchless lines." The Evening World said: "A fine Patience."

Marie Stone Langston includes among her bookings for next season an engagement to sing the Messiah on December 30 with the Pittsburgh, Pa., Mendelssohn Choir, Ernest Lunt, conductor. The contralto will be heard at the Georgia University Festival at Athens, Ga., July 26-29.

Sylvia Lent has been engaged for one of the series of concerts given in Bennington, Vt., during the summer

under the management of Harold Henry. Miss Lent's date is July 10.

Boris Levenson, composer and conductor, was praised by the New York Times, following his annual concert, as follows: "The Hebrew Suite for eight solo instruments revealed passages of melodious beauty and color."

Louise Loring, of the Chicago Opera, who sang on the soprano part of Elijah on the opening night at the North Shore Festival, May 23, returned the next day to New York, and sailed for Europe on the S. S. Olympic, May 28. Miss Loring will spend the month of June motoring in the British Isles, July in Germany and at Bayreuth for the Wagner festival, and August in France. She returns the last of September to be ready to fill a large number of engagements, beginning in October.

Misha Mishakoff, concertmaster of the New York Symphony, played at the concert given by the Society for the relief of Russian War Invalids on May 22. He played the Serenade Melancolique of Tchaikowsky, which figured on a program of prominent composers and artists.

Lazar S. Samoiloff started on his journey and stay on the Pacific Coast, May 25, visiting Denver, Klamath Falls, Ore., Victoria, B. C. He is giving instruction in his master classes in San Francisco one month (he began May 30); in Seattle seventeen days, beginning July 5, and in Portland one month beginning July 25.

Ruth Shaffner appeared in concert recently in Elizabeth, and in commenting on her part in the program the Elizabeth Times declared: "Ruth Shaffner, dramatic soprano of New York, who was engaged at the last minute, more than filled in the gap. Miss Shaffner, attired in a beautiful gown, and using her dramatic technic to advantage, won the hearts of her hearers by her first number, Calm as the Night, a love song by Bohm. And after singing Elizabeth's Greeting Song from Wagner's Tannhäuser, she had to return for an encore. The charming Miss Shaffner delivered her final numbers, in a clear voice, vibrant with life. These were I Love Thee, by Grieg, Roses He Brought, by Marx, and Widmung, by Schumann."

Robert Steel, baritone, recently returned from Seattle, Wash., where he appeared in two performances of opera intine under the direction of Karl Krueger on May 13 and 18. He was heard in two operas, Wolf-Ferrari's The Secret of Suzanne and Pergolesi's La Serva Padrona. Mr. Steel was in splendid voice and received excellent criticisms from the Seattle critics.

The Strawbridge & Clothier Chorus recently appeared in its annual concert at the Academy of Music, Philadelphia, in a diversified and interesting program. The feature of the concert was Gilbert and Sullivan's Trial by Jury, and according to the Ledger, "It was about the best performance of this little operetta seen in this city for many years and the most finished piece of work the Strawbridge and Clothier Operatic Society has yet produced." The program also included choral selections, and in concluding his review S. L. L. stated in the Ledger that "The entire concert, except Mr. Crawford's composition, was conducted by Dr. Herbert J. Tily, who led his twenty-third annual concert of the chorus. He was repeatedly received with the expressions of approval from the audience that his musical attainments and his excellent development of the chorus warranted."

Warren Lee Terry, one of Adelaide Gescheidt's young tenors, has recently signed a contract as soloist in one of Bronxville's most prominent churches; he is also tenor soloist in Temple Rodeph-Sholom, New York City. Among Mr. Terry's recent engagement in concert and oratorio were: soloist at dinner concerts with the Della Robia Orchestra, Hotel Vanderbilt, and at a concert under the auspices of Anne Morgan's Women's Club, Hotel Pennsylvania; soloist at special musical services at the Governor's church in Jersey City, and at the Methodist Church in Englewood. At the Church of St. Gregory the Great, New York City, Mr. Terry was soloist in Monestel's Seven Last Words on Good Friday, and at the Madison Avenue Presbyterian Church, New York, on Good Friday night. Mr. Terry was one of the Vitaphone Octet, singing with Mary Lewis, which appeared with When a Man Loves; also tenor of the New York Evangelistic Quartet, broadcasting every Tuesday evening from WFBH.

Marie Tiffany has been reengaged by the Metropolitan Opera Company for the tenth season. In addition to her operatic engagements for 1927-28, she also will have a busy concert season. Miss Tiffany appeared in Portland, Me., as soloist with the Municipal Orchestra on May 3, Charles R. Cronham, conducting, and the Portland Press Herald had the following to say in commenting on her art: "Seldom has a more beautiful lyric voice been heard. She gave for her opening number a most appealing rendition of the lively Vissi d'arte, Vissi d'amore aria, from Puccini's Tosca, with fine voice handling and warm and flexible lyric tones. The voice is used with great taste and charm and is especially alluring in the lower register."

Harriet Ware's song, Your Hand in Mine, was broadcast, by Barbara Maurel, with orchestra under conductor Shilkret, May 17; a full orchestration is also obtainable.

Ethel Watson Usher, accompanist and composer, has recently arranged musical settings for many of Helen Dyer Paine's lyrics, and accompanied her in performances before various social clubs, including the American Woman's Association at the Hotel Pennsylvania; it was the testimonial occasion of Anne Morgan's splendid work, and a farewell before her trip to Europe.

John Barnes Wells, tenor, composer and voice teacher, will soon issue a new humorous song, The Silly Little Fool (text by Morris Bishop); those who have heard it say it will rank as high as do his previous songs of humorous nature.

N. Y. College of Music Commencement, June 17

The annual commencement concert of the New York College of Music, Carl Hein and August Fraemcke, directors, takes place to-morrow, Friday evening, June 17, at Town Hall. Piano, violin, cello and vocal solos; the first movement from the Schumann quintet, and a closing string ensemble, with awarding of diplomas, teachers' certificates and testimonials, make up an interesting program.

Charlotte Lund Abroad

A post card from Charlotte Lund, who is spending the summer in Norway, says: "One week out. Fine trip and lovely people. Giving a recital tonight, May 21." Next year Mme. Lund will make a concert tour of the Orient

MONTREAL, CAN.

MONTREAL, CANADA.—Under the auspices of the National Council of Education the Gentlemen of His Majesty's Free Chapel of St. George in Windsor Castle and the Choristers of Westminster Abbey gave a series of musical events in Montreal. These include a lecture by Rev. Edmund H. Fellows, at the Ritz Carlton Hotel, on Old English Music, illustrated by the singing of the choir. A concert was also given at His Majesty's Theater with Sydney H. Nicholson as conductor. The soloists were Wallis Searle, alto; Malcolm Boyle, tenor, and Harry Akeroyd, bass. This concert brought a house filled to capacity. In addition the choristers took part in the services at Christ Church Cathedral and the Church of St. Andrew and St. Paul.

Louis Vierne, composer and the organist of Notre Dame Cathedral, Paris, gave a recital at the Church of St. Andrew and St. Paul. His program included several interesting numbers of his own composition. The church was well filled.

A performance of King Olaf, by Sir Edward Elgar, was presented at His Majesty's Theater by the Elgar Choir. The solo parts were taken by Mrs. Harold Mills, soprano; Stanley Maxted, tenor, and T. L. H. Sanderson, baritone. The choir and orchestra were under the leadership of Berkley E. Chadwick.

The second of two musicales given each season by the American Woman's Club took place at Windsor Hall. A delightful program was arranged by Mrs. Jarvis Arnold, who sang two solos. Others taking part were Mrs. Wilfrid Daws, pianist; Stanley Maxted, tenor, and Jean Belland, cellist, all of Montreal. Isabelle Burnada, contralto, of Paris, who is at present touring in America, also was heard, while Rose Macmillan and Miss M. Jones were the accompanists. The attendance was very large.

Under the patronage of the Consul General of the Republic of Poland, Roman Mazurkiewicz, a Chopin concert was held at the Ritz Carlton Hotel. Two short addresses were given, one in English by William Caldwell, and the other in French by H. Dombrowski, on the life and works of Chopin. All the artists had given their services and the concert was free, but for those who wished to do so an opportunity was given to contribute to the Polish charities. The artists were Olga Lieber and Rex Battle, pianists, and Mary Isard, violinist. The whole affair was a delightful evening of Chopin, and there was a large crowd to enjoy it.

Before returning home to Scotland after an extended tour of the English speaking countries of the world, William Heughan, bass, gave three concerts in Victoria Hall, Westmount. In Highland costume, Mr. Heughan acts as he sings his varied program which ranges from folk songs to operatic extracts. Gladys Sayer, a pianist from the Brussels Conservatory, was the assisting artist; she played the accompaniments, and also two groups of piano selections.

W. E. H.

Singer Gets Silent Movie Role

(From the Los Angeles Examiner, May 29, 1927)

Lucrative posts for silent singers are as scarce as the proverbial hen's teeth, but Russell Hiam, six-foot-four baritone, training under Charles Bowes of the Bowes Studios, has found one. Patrons of Grauman's Chinese Theater see in the prologue a husky individual typifying Daniel in the lion's den as a part of the spectacular prologue for The King of Kings. Even the player's face is unseen by the audience, but the few moments of silent, back-turned work is netting Hiam a substantial sum each week. Charles Bowes admits Hiam's role isn't one that reflects much credit to him as a teacher, but he declares the timber of Hiam's voice is

such that even if the lions were real the baritone could control them with his vocal art.

BOSTON

BOSTON CONSERVATORY OF MUSIC AWARDS PRIZE VIOLIN

BOSTON.—Agide Jacchia, director of the Boston Conservatory of Music, has announced the result of the competition of violin students of the Conservatory for the prize violin, annually offered by Clark Powers. The contest was held at the Conservatory on June 3 and Master Joseph Livoti, twelve-year-old son of Anthony Livoti, Cambridge, was adjudged the winner. Charles M. Loeffler, eminent composer and violin teacher, presided at the contest and expressed high commendation of the youthful player's ability. The prize violin (valued at \$500) was presented by the maker and donor, Mr. Powers. Master Livoti has been a pupil at the Boston Conservatory of Music since December, 1925, when he won the open competition for the scholarship with Prof. Serge Korgeff.

FOURTH WEEK OF "POPS"

The fourth week of "Pop" concerts by the Boston Symphony Orchestra opened with a symphonic program on May 22, under the capable leadership of Mr. Casella. The distinguished Italian leader began a well-diversified program with Beethoven's familiar overture to Leonore No. 3 and followed with a musically reading of the seventh symphony. Although there had been no rehearsal, the symphony received an effective performance, Mr. Casella stressing the rhythmic and melodic values of this ever-welcome music. Strauss' early tone poem, Don Juan, and Ravel's choreographic poem, La Valse, also contributed to the pleasure of the large audience which filled Symphony Hall. The fact that the interest of a "Pop's" audience could be maintained through a program of this nature gives validity to Mr. Casella's contention that pieces from the regular symphonic repertory should find increasing importance in the "Pops" scheme of things.

Of noteworthy importance among the week's programs was that of Friday, devoted altogether to music of Russian origin. On this list Mr. Casella included such pieces as the Pathétique symphony of Tchaikowsky, Rimsky-Korsakoff's Caprice on Spanish Themes, the Lullaby from Stravinsky's The Firebird, and pieces by Glinka, Moussorgsky, Rachmaninoff and Liadow.

J. C.

Cleveland Institute Notes

CLEVELAND, OHIO.—The final, important event of the closing school year of the Cleveland Institute of Music was its thirteenth open students' concert held in the Allerton Club residence, presenting more than 100 pupils in an unusual program. It was the spring exhibition recital of the conservatory, illustrating the work done in all its departments by pupils of all ages. The program was divided in three parts, the first presenting children, the second adults, and the third the junior and senior orchestras.

Tiny concert artists, six and seven years old, played such numbers as La Romanesque, Gavotte and Musette, and Kreisler's Toy Soldiers' March. Other students, ranging from seven to thirteen, gave Handel's Sonatina, Lully's Gavotte, Beethoven's Sonata in G major, and Mozart's Andante, Sonata in D major. The junior quartet, of which no member is older than thirteen, distinguished itself with its mature interpretation of Mendelssohn's Quartet, op. 12.

Students from the vocal ensemble class, piano and strings departments gave the next part of the program, including such numbers as Palestrina's Adoramus Te, Orlando di Lasso's Matona, Lovely Maiden, Brahms' rhapsody in B minor, Saint-Saëns' Allegro Appassionata, and Veracini's Menuett.

One of the loveliest numbers presented was a song set to the Swiss Lullaby of Milon de Ribaupierre, arranged by his brother, Andre de Ribaupierre, director of the Institute strings department. Ribaupierre is director, also, of the junior and senior orchestras, which concluded the evening's program with Corelli's Concerto Grosso in C minor, Vivaldi's concerto for violin and orchestra, and Handel's concerto in B minor for viola and orchestra.

R.

Cornish School Activities

SEATTLE, WASH.—Of interest during the past month has been the orchestral concert of the Cornish Orchestra, under the direction of Peter Meremblum, head of the violin department. The Cornish Orchestra gave a finely balanced evening's program, thanks to Mr. Meremblum's skill in conducting, offering selections from a wide range of composers. Ruth Gordon, pianist from the class of Calvin B. Cady, associate director of the school, played the first movement of the Beethoven G major concerto with technical efficiency and musicianship.

Completing the series of violin-piano sonata recitals by Mr. Meremblum and Berthe Poncy Dow, these artists were accorded an ovation. During the entire month of April they gave a sonata recital each Friday evening and attracted wide attention.

The Cornish School has announced the consolidation of the Caird Leslie School of the Dance with its own Dance Department. Mr. Leslie, who will assume the direction of the Dance Department, began his career many years ago with the Cornish School, where he first attracted the attention of Adolph Bolm.

Student recitals are an almost daily occurrence during the latter months of the school year. The most advanced of these recitals included a violin program given by Frederick Heward, youthful artist, and a mixed program sponsored and given by the Cornish Chapter of the national music sorority. To enumerate all of the recitals is obviously impossible, but as is always the case, the student recitals at the Cornish are attracting enthusiastic audiences, and the workmanship displayed is par excellence.

I. H.

Cahier Pupil in Opera

One of Mme. Charles Cahier's European pupils, Erica Darbo of Oslo, has been singing as guest in the larger opera houses in Europe, and from the first of August will be the leading soprano in the opera in Kiel, Germany.

GERMANY'S FOREMOST OPERATIC BUREAU

Special official representative: Berlin State Opera. Placing artists with Munich, Dresden and all other leading German opera houses. Also Barcelona and Madrid. Correspondence in English.

MERTENS, BERLIN
Dorotheen Strasse 78

TAMME - TENOR -
VOICE-TEACHING
Instruction-That-Builds
2231 Broadway Telephone
New York Tr. 3614

(FRANK) (ERNESTO)
LaFORGE-BERUMEN STUDIOS

Composer-Pianist Voice Building | Concert Pianist and Pedagogue Specializing in Interpretation and Technique
STUDIO: 14 WEST 68th ST., NEW YORK PHONE TRAPALGAR 8993
Studios will be open throughout the Summer

FRANCO DE GREGORIO

formerly leading tenor in principal theaters of Italy, Russia, France, Holland, England, Ireland, Scotland, Transvaal and Australia.

Voice Placing and Coaching in Opera, Oratorio and Concert

166 West 72nd Street, New York
Phone 0138 Endicott

ENGINEERING AUDITORIUM

Available for Concerts, Recitals, Lectures, etc.
Rates Moderate
ACCOMMODATES 880
29 West 39th St., N. Y. C. Pennsylvania 9220

HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer
SIOUX CITY, IOWA 1215 Douglas Street

LOUTA NOUNEBOERG
NEW METHOD

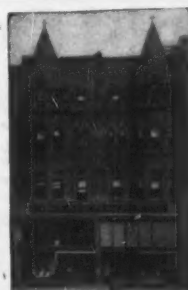
PIANO PLAYING EXPLAINED

MOVING PICTURES

Studio: Maison Playel, 22 rue Rochefort, Paris

MME. LILLIAN CROXTON

COLORATURA SOPRANO
Mgt. Lillian Croxton, Hotel Hamilton
West 73rd Street New York City



Virgil Conservatory

A. M. VIRGIL, Director

INTENSIVE SUMMER COURSE

June 20th to July 15th

TUITION FEES VERY MODERATE

Write for Particulars

ADDRESS:

JULIA WEIL, Secretary

139 West 72nd Street

New York

OPPORTUNITIES

The Vanderbilt Studios
of New York

Mrs. Mabel Duple-Scheele, Proprietor
15 East 9th St., 13-15 East 38th St.
Apply 15 East 38th Street

Resident, non-resident studios, with or without bath.

Furnished studios with piano for summer sub-let.

Piano studios rented by the hour.

Telephones, Lexington 8998 and 10125

VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices

NEW YORK MUSICAL CLUB offers Part Scholarship for next season. Eight months of vocal study in New York City —also two part Scholarships for summer course. Auditions now. Address: Secretary, 817 Steinway Hall, 113 West 57th Street, New York.

METROPOLITAN OPERA HOUSE STUDIOS—Several large studios are available unfurnished on yearly lease, also sublet part time. For particulars inquire of Manager, Mr. Black, 1425 Broadway, New York. Tel.: Penn 2634.

PIANIST SEEKS MASTER CLASS—Well known concert pianist, pupil of Busoni, with endorsements by famous teachers, seeks connection with leading conservatory or university. Address: Secretary, MUSICAL COURIER, Sesenheimer Strasse 27, Berlin-Charlottenburg, Germany.

VOCAL TEACHER with experience would like to connect with school in near-by vicinity. Address: "C. C. W." care of MUSICAL COURIER, Steinway Building, 113 West 57th Street, New York City.

YOUNG MAN would like to give services (secretarial or general work) to vocal teacher in exchange for voice lessons during summer. Out of town preferred. Address: "R. R. D." care of MUSICAL COURIER, Steinway Building, 113 West 57th Street, New York.

AUTOGRAPH FOR SALE—A verse written by Francis Scott Key, signed by him "F. S. Key, Esq." This autograph is for sale. Address: "B. B. M." care of MUSICAL COURIER, Steinway Building, 113 West 57th Street, New York.

Eastman School Summer Session Begins June 22

Through the early years of its summer sessions the Eastman School of Music enlarged its course program for the public school teachers of music. Last year, and again this year, the courses in public school music are designed to offer preparation in all phases of music instruction required in the courses of study in public schools. These requirements have greatly expanded in the past five years, particularly in the inclusion of work in ear training, of teaching of instrumental and vocal music to classes in a manner far other than was the early practice of rote singing and casual note reading. A music supervisor now needs in many cities to be a capable band, orchestra and choral conductor, to be qualified to teach or supervise teaching of instrumental music, where the instruments are not only piano and violin, but all those of the large orchestra and band. He, or she, is often called upon to arrange scores of music to suit the instrumentation of school orchestras. Furthermore attention is centering on the need of public school training in theory and appreciation of music.

The Eastman School summer session offers courses in methods for elementary grades and for junior and senior high school grades; courses in woodwind and brass instruments, in violin, a course in orchestration and in interpretation and a course in conducting in which a summer session orchestra co-operates. Hazel G. Kinsella, whose books and lectures have made her nationally known, conducts courses in her method of teaching piano to classes of children. Frederick H. Haywood, expert in vocal instruction to classes, conducts courses in this subject; Agnes Fryberger, author and lecturer of wide reputation, conducts courses in appreciation of music; courses in theory include thorough instruction intensively in ear training and elementary harmony.

The course in public school music offered by the Eastman School in both its regular and summer sessions gains much from the co-operation between the school and the music department of the Rochester public schools. Charles H. Miller, director of that department, has charge of the methods' courses in the Eastman School. Sherman Clute, supervisor of instrumental music in the Rochester schools, conducts the classes in woodwind instruments, and Karl Van Hoesen, orchestra director of East High School those in violin; Mr. Clute and Mr. Van Hoesen share in conducting the classes in orchestration and conducting.

From the general course list public school teachers have the privilege of selection of class work in ensemble playing

and from the academic course offered in the College of Arts and Science of the University of Rochester's summer session a wide range of courses of pedagogic character.

Caxton Society Introduced

Florence Foster Jenkins presided at the June 6 introductory meeting and conference of the Caxton Society of Arts, Hotel Astor, first introducing David Berg, the president. He spoke of the great increase in music since the world war, exemplified in the many new orchestras and conservatories established since then. "These audiences need training, in order to become intelligent listeners," said he, and Dr. Edward Dickinson (Oberlin, O.) developed this course, which has issued books, sufficient for one to three years' use by the listener or study clubs. Leonard Lieblich, editor-in-chief of the *MUSICAL COURIER*, followed, starting in jocular fashion with appropriate musical jokes; then came anecdotes and illustrations of most pertinent nature, as is usual in his musical talks. He said that audiences have to be educated, and especially the he-man of the present day needs it. He told of the Texas banker who put up a check for \$10,000 as bait to secure Caruso, and when Editor Lieblich expressed wonderment and appreciation that he would pay such a sum to hear him, the banker replied, "H—I, it isn't to hear him; it's to see him." Similar curiosity as to noted personalities is common everywhere, but the problem is to bring home what music really means. Sports, business, dollars, success is the subject of home conversation; all to what end? These and similar thoughts emanated from the Lieblich brain in his usual fluent and easy style, bringing him an outburst of applause. Mrs. Milligan, chairman of the State Federation of Music Clubs, endorsed the Caxton Society plan as a compact course of study, serving to much needed intellectual ends.

Baroness von Klenner, suddenly called on to "say something," truly did just that, for she never talks merely empty words. Chairman Jenkins, endorsing this course of study, told of the business man who said "our town is fond of opera; Boris Godunoff and his opera company are coming next month." Some musical items on the informal program included Miss Lenox, soprano, who sang with pretty voice the bird song from *I Pagliacci*; Lloyd Morse, whose heroic tenor voice made effect in *O Paradiiso* (Meyerbeer) and an aria from *La Lorenza* (Mascheroni). A general discussion followed, and tea was served. Among others present were Alice Crane, Tamaki Miura, Mrs. Gemunder, Mrs. Edwards, Mrs. Cannes, and three men.

Elenore Altman's Pupils in Recital

Elenore Altman, concert artist and member of the faculty of the Institute of Musical Art, presented her pupils in recital at Chickering Hall on the evening of June 7 before a large audience. There were ten students, some of them in their teens and others of adult age, and the program they presented consisted of music from the classics verging from moderate difficulty to concert calibre. The recital opened with a sonata by Haydn, the first movement of which was played by Robert Greenberg and the second and third by Shirley Lunitz, the presentation in both cases being characterized by careful study and accuracy of technique. Next on the program was Beethoven's sonata, Op. 2, No. 3, played by Ida Turkenitch. It was rendered in a clean-cut manner with assurance and poise and was notable for the excellence of its phrasing. Following this Esther Naiman played the Gluck-Sgambati Melody and the intermezzo, Op. 118, No. 2, by Brahms, and it must amount to mere repetition to say that the same characteristics were here in evidence, obviously the result of Miss Altman's careful instruction. Another Brahms composition was equally well played by Ethel Shiller, the rhapsodie, Op. 79, No. 1. This concluded the first part of the program.

The second part opened with a novellette by Schumann, given by Alice Michelson with warmth of color and beauty of tone. The Chopin impromptu, Op. 29, was the next number, played with skill by Terry Borchardt. Fay Lewis was heard in Paderewski's Variations in A major, and made an impression with the excellence of her rendition of this attractive music, and no less attractive was Paderewski's Legend, presented by Harriet Bresler, whose individuality of personality added to the charm of her playing. The final numbers on the program were played by Horace Greenberg. They were Glinka-Balaikireff's The Lark and Chopin's scherzo in B flat minor, both of them played with swift ease of technique

and lightness of touch that were commendable. The entire recital left the impression of excellent teaching that has brought results of a kind calling for only the highest praise.

Seagle Colony Wedding

Since the beginning of the Seagle Colony at Schroon Lake, N. Y., in 1919, there has been no year in which at least one marriage was not consummated between its members. Apparently there is something about Adirondack moonlight, canoe rides, music, propinquity or perhaps a combination of all that is just naturally conducive to whatever it is that the spring causes a young man's fancy to lightly turn to. The latest recruits are Harold Kellogg and Maxine Valentine, both Texans who met for the first time at the Colony. They were married on May 22, 1927.

Mr. Kellogg was a member of the de Reszke Quartet and spent several years abroad studying with Jean de Reszke and Oscar Seagle. He was formerly conductor of a large symphony organization in Dallas. Miss Valentine is an accomplished pianist from Fort Worth, and is now spending her third summer at the Seagle Colony. This union was the culmination of a romance which has been watched with interest by Colony members for more than a year. For several seasons Mr. Kellogg has occupied his own cottage on the grounds and was looked upon as the most confirmed of bachelors. What is it about the association of singer and accompanist that so often results in marriage? Anyway, that is what took Harold Kellogg right out of the bachelor column and put an end to his days of celibacy. The newlyweds were given a dinner by Mr. and Mrs. Seagle upon their return to the Colony and will be located in their cottage for the remainder of the season.

Mischakoff-Rundbaken Pupils Perform Well

Since the joint recital of the pupils of Mischa Mischakoff, concertmaster of the New York Symphony Orchestra, who will assume that post with the Philadelphia Orchestra next season, and the piano students of Frederick G. Rundbaken, held recently at Chickering Hall, many favorable comments have been heard on the work of the young people who participated. While the ages of the performers varied considerably, the work displayed was uniformly good. All the students evidenced training of excellence and at the program's conclusion, both Mr. Mischakoff and Mr. Rundbaken were recipients of something of an ovation. The program required technical facility and control as well as no little musicianship, and the players were entirely adequate and, in some instances, displayed undoubted talent of a high order.

Mr. Mischakoff, in addition to his own concert appearances, is devoting considerable attention to teaching. He will go to Chautauqua, N. Y., this summer, with the orchestra, for six weeks. Mr. Rundbaken, for years a pupil of the late Rafael Joseffy, is also favorably known as a teacher.

Clara Rabinovitch in Europe Until December

Due to the pianist's European engagements which will not permit her to return to America until December, Clara Rabinovitch's engagement in St. Charles, Mo., originally set for October 20, will take place on February 23.

Matchless
MILTON
PIANOS

*An Instrument
of Pleasing Tone
and Touch that
Any Student can
Afford to Buy*

Endorsed by Musical Celebrities

MILTON PIANO CO.
New York

WING & SON, Manufacturers of the
WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

LESTER PIANO

*ONE OF THE
OLD MAKES*

P H I L A D E L P H I A

**Do You Study Singing?
Are You Making Progress?
If Not, Why?**

Read—"THE SECRETS OF SVENGLI"
By J. H. Dwyer
And You'll Find Out
\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Ave.,
New York City

BALDWIN

■ ■ Cincinnati ■ ■

The
DAVENPORT-TREACY
PIANO

*Built for the Studio-Delightful
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co., New York

Bush & Lane
"THE HOUSE OF GRANDS"
Concert, Parlor and Small Grands
Period and Modern Designs
Exclusive Manufacturers of the
Grand in Upright Form
Reproducing and Player-Pianos
Witte-Mignon, Licenses, and Cecilian
Bush & Lane Piano Company
Holland, Michigan
Write for Art Catalog

THE STEINWAY PIANOS

Are Everywhere Known As
THE STANDARD PIANOS OF THE WORLD

STEINWAY & SONS
NEW YORK LONDON HAMBURG

Represented by the Foremost Dealers Everywhere

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

Recognized more and more as
musically the most beautiful piano
the world has ever known.

MASON & HAMLIN CO.
BOSTON - NEW YORK

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

A.B. Chase

America's Finest Piano

The Celco Reproducing Medium and the Welte-Mignon (Licensee)
Reproducing Action may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., *Division* United Piano Corporation
Executive Offices: NORWALK, OHIO

The Steinert Pianoforte

THE EXCLUSIVE
PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St.
BOSTON, MASS.

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

The Autopiano Company,
623 West 50th Street,
New York City.

DEAR SIRS—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played. It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY
629 West 50th Street New York

MUSICAL COURIER

Weekly Review OF THE World's Music



Daguerre photo

Glenn Drake

TENOR

"HE USES HIS BRAIN AS WELL AS HIS VOICE."—Herman Devries (Chicago).

"AN ARTIST WHO WILL SHINE RESPLENDENTLY FOR HE UNDERSTANDS HIS AUDIENCE."—George Williamson (Memphis).

